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# Music Life.

## A ROMANCE.

H. SHERWOOD VINING.

PART III.—VIOLIN AND VIOLINIST.

CHAPTER V.



NE morning as the family were lingering at the breakfast table the servant brought in the mail. "Ah," said Mrs. Haskell, "a letter for Lillian."

"For me!" exclaimed Lillian; "who can have written it?" And hastily breaking the seal she read its contents with many exclamations of wonder

and delight. She passed the letter to Mrs. Haskell saying, "It is from my cousin Page Perley, he is coming to visit me on his way to Europe, if perfectly agreeable to you. He is going to continue his musical studies abroad."

Mrs. Haskell replied: "I shall be very much pleased to have Page come. I am glad that he is going to study music under such advantageous circumstances."

"Just think," continued Lillian, "I have not seen Page since he was a little boy of seven, and now he is a young man of twenty; how odd it will seem. I wonder if he will retain any of his childhood looks and ways and seem natural?"

"No doubt you will soon reconcile any of the changes that time has made. At any rate a relative will never long seem like a stranger," Mrs. Haskell said.

"You relieve my anxiety about the first meeting," said Lillian; "I shall be impatient to see him, and after the first awkwardness shall probably enjoy getting acquainted with him."

"No doubt," said Winfred curtly and not very heartily, while Lillian in her excitement failed to notice anything wanting in his reply. She could settle to nothing after the letter came until Page arrived, much to Winfred's annoyance; he often had occasion to wish the visit had never been thought of, and that he could have his pupil and companion back again, whose only thought was for her interests and happiness; but for that he wished in vain. He was obliged to bear his discomfiture with as good a grace as possible, consoling himself with his church organ, where he could pour out his feelings and relieve his mind; therefore he spent most of his time in the organ loft, escaping as much as possible the excitement and bustle due to the impending visit.

In due course of time Page arrived, greeting Lillian with a warm shake of the hand and an ingenuous "I'm mightily glad to see you," while Lillian heartily responded with an eager, searching look into his face, where she rejoiced to see much of the old time, frank and joyous expression; the same dreamy blue eyes, with their drooping eyelids, as if shyly peeping out upon the world behind fringed curtains, when, gaining confidence, they opened to cast a clear, confiding beam upon the observer; the same vivacious manner, sweet voice and irresistible laugh that made him winning and as fascinating as of old; altogether he was a very attractive young man. Lillian mentally commented, "He is a darling." Winfred's greeting was somewhat constrained, and he murmured, "Confound him!" as he contemplated his youthful buoyancy and freshness; he glanced with doubt and discomfiture upon his own intellectual countenance, matured by much experience, as reflected in the mirror opposite.

If Winfred's greeting was somewhat lacking in warmth, Mrs. Haskell's more than made up for it in the kind and motherly way in which she at once made him feel perfectly at home in her house. Winfred, dreading the effect upon Lillian of the frequent society of so fascinating a youth, fidgeted upon his chair, while he cast furtive glances at Lillian, seated close beside Page, and deep in pleasant reminiscences; their light laughter mingled as they lingered over many an amusing incident. As soon as possible he drew Page's attention to himself by inquiring about his musical studies.

Page said in the course of his reply that he never made a study of piano or organ playing, that he only occasionally amused himself with those instruments, as the violin was his chosen instrument.

"The violin! I hope you have brought your instrument with you!" exclaimed Lillian, with enthusiasm.

"Yes," said Page, smiling, well pleased; "but not one tone from it shall you hear until you play for me."

"Anything," said Lillian, "to hear you play on the violin. I like the instrument so much, and I have never even handled one; I fairly long to. I love even the shape of the instrument; its lines and curves are beautiful and satisfying. I should so like just to hold one. How glorious it must be to produce tones by direct contact with the vibrating string, and to be able to modify its quality!"

"Yes, it makes the piano seem cold; I do not care much for it," Page said, while Winfred fairly groaned at the slight to his instrument. Lillian somewhat revived his spirits by a timely remark that if Page wanted to hear what could be done with the piano he had only to hear Mr. Haskell play; he was able to bring musical tones out from it.

Page responded that he should be delighted, but would reserve that pleasure until Lillian had played; he was very much interested to hear how much progress she had made. Being much urged, Lillian quietly took her place at the piano, her mind quickly reverting to her teacher with the desire to satisfy him, and as far as possible do justice to his careful training. She played Chopin's Impromptu, op. 66, smoothly and as only an artist can, while Winfred and Page followed with close sympathetic attention, which was inspiring.

"Good!" said Page; "I like that so well I must have another."

"I know of old that it is not easy denying you anything," laughed Lillian; and with Winfred's glance resting proudly upon her she again seated herself and rendered finely Beethoven's Sonata, op. 57.

"Just one more, a lively movement, and I will let you off for this time," pleaded Page, and Lillian responded with Rubinstein's Valse Capriccioso, in E flat.

"I don't find much lacking in the piano under your fingers," said Page; "I guess you have caught the secret of touch from your teacher." "I am only a faint echo of the master," said Lillian, blushing; "you must hear him to get music direct from the fount of inspiration, and little trammelled by instrument imperfections, the muse soaring triumphantly above them. Oh, here comes your baggage, and I must get a peep at your violin." Page laughed and left the room to attend to his effects, and quite soon returned with his case in his hand, when Lillian instantly besieged him; he opened the case, and displayed his favorite to her admiring eyes, a genuine Stradivarius. Page lifted it from its satin bed with loving care and proceeded to tune it. After playing a sweet prelude, he passed it over to Lillian; she held it as if she feared it would break in her hands, while Page laughed at her in his inimitable way, so musical and irresistible. "Why you positively look afraid of it, Lillian," he said. "That's just the way I feel; do take it quick, please, it's going to drop," gasped Lillian, while Page rescued his instrument. He played a Haydn sonata masterfully with Winfred's accompaniment, and afterward insisted that Lillian should take the bow and produce a tone from G open string, directing her hand until after a few timid efforts she obtained a clear tone; he showed her how to stop the strings with finger pressure, measuring the distance between steps and half steps until she could play the scale of G with a fair tone. "Very good, you must have another lesson soon," said Page, as he put his instrument away, running his fingers affectionately over the strings as he did so.

"Do you prefer the violin, Lillian?" asked Winfred rather sadly.

"Oh, no; though I think it such a fascinating instrument, I have too long been accustomed to harmonies, full and rich, to ever be able to give myself up to the violin sufficiently to do more than make a slight acquaintance with it. I do not think anyone can do justice to more than one instrument, and having made a choice one should abide by it, I think, in order to do as full justice to it as possible."

"You are right there, Lillian," said Page. Winfred then took Page through his music room and showed him his organ and musical library; on being urged he played an organ sonata by Gustav Merkel and a fugue by Bach.

Later, while out for a walk, they went into the church and examined the organ and admired the windows. Winfred gave an impromptu concert, which was very much enjoyed. After dinner Winfred took Page on a sight-seeing tour; in the evening they enjoyed a feast of music in the music room. Winfred played on the piano Chopin's third ballade and a Beethoven sonata; then he accompanied Page in several violin sonatas and concertos. He accompanied on the organ, playing from full score, while Lillian tried a piano part; it was a revelation to Lillian, who had never had any experience in ensemble playing. She enjoyed the little she was able to do; listening to the other instruments gave her a new and delightful experience. Her eyes sparkled and her cheeks glowed.

In the morning Lillian hoped to renew the music, but Winfred had other plans. As he had business to attend to in town he took Page with him. After visiting some places of interest Page left early in the afternoon, finding his way back to the house alone; for his charming and en-

thusiastic cousin and his violin had greater attractions for him than anything he could find in the noisy city. He and Lillian were soon deeply absorbed in violin music. For awhile Lillian listened to Page's playing and enjoyed accompanying him; she succeeded very well for a beginner; then she took the instrument again at Page's request for another practice. After practicing fingering on each string, she played some rhythmic studies, while Page accompanied upon the piano with full and elaborate harmonies, which he improvised to her intense delight. Both were giving enrapt attention to their performance, and quite swept away with it, when Winfred entered, a dismayed expression upon his face, and filled with the resolution not to let Page slip away from him so easily again. His entrance was the signal for more ambitious music, and they continued to play from Haydn, Spohr, Mozart and Beethoven until supper was announced.

In the evening Winfred invited Lillian and Page to a symphony concert in town. On the way to the concert hall Page was very entertaining; he related several musical anecdotes, which kept Lillian laughing. During the concert Page was on the alert for effective orchestral combinations, calling Lillian's attention to the most striking and original combinations, and analyzing them for her during the intervals between pieces; it awakened her mind to a new department of music—practical composition of orchestral music. She was so interested that Page told her to read Berlioz's delightful work on orchestration. Lillian was very much pleased to discover that Page had some original music in manuscript with him, and she was all impatient to hear him play it.

Winfred was very quiet all the evening; he was rather out of sorts with himself and consequently with music, for he never enjoyed a concert so little before; quite forgetting what was due to hospitality, he found himself wishing that Page was safely on his way across the ocean, for he could not help having many misgivings as to the result of his visit. At no time had he been so keenly conscious of the strength of his affection for Lillian as now when he feared to lose her; the possibility that another might usurp his place and take her from him fairly sickened him. Looking back upon their intercourse he could find little to reassure him; Lillian had been so girlish, so frank and confiding that he feared greatly that she only cared for him in a filial sort of a way. Sitting with head dropped forward and arms folded across his chest, these thoughts so absorbed him that Lillian was obliged to arouse him when the performance was over. Noting his dejection, she felt concerned at once, and all the way home she tried to entertain him with some of her recent experiences, until he was restored to his usual cheerfulness. Winfred gave himself up to the enjoyment of the moment and thrust all his doubts and anxieties into the background. In the meantime Page, feeling himself quite *de trop*, suddenly realized that all the sunshine had gone out of life and all his natural buoyancy failing him at the same time, he walked along on the other side of Lillian, silent and dejected.

One day Page found Lillian with his violin in her lap earnestly peering with one eye closed into the *f* shaped incisions. He was much amused. "Are you trying to discover where the musical spirit of the violin lies imprisoned?" he inquired. "Have you ever heard of the physician of ancient times who tried by experiments to locate the soul, looking for it first in the heart and then in the brain? I once took an old and dilapidated violin apart. I certainly failed to locate its imprisoned spirit, waiting for the bow to liberate it; but I discovered many things about its construction. It was not difficult to glue the parts together, but, try as I would, I could not get the sound-post into position; there is only one proper position for it, and you must just experiment until you are fortunate enough to hit it; if the position of the sound-post is not mathematically correct the violin will not yield its proper tone; for this reason the Italians call it the 'soul of the violin,' for it is the most important part; without it the violin would not yield a tone, and the pressure of the strings would crush the belly."

"What a graceful little arch the bridge has."

"The arch is cut in order that the vibrations shall be checked just as little as possible."

"These curves at the sides form a graceful outline," said Lillian, putting her hand in the hollow where the instrument is the narrowest.

"Yes," said Page, "everything about a violin is graceful; all its harmonious lines and curves, and smallest details have their use and could not be altered without injury to the instrument."

"That proves it to be a work of art."

"Yes; it has evolved through the ages, until about 1700, when it was perfected. The shallows enable the bow to reach the strings, they are the bow holes or 'bouts.' The graceful contrary flexure forms the waist of the instrument; the projecting corners at the top and bottom of the bouts are called the 'corner blocks,' they render the tone more intense, and are so important that they are called its 'corner stones.'"

"Are these pieces ebony?"

"Yes, one is the tailpiece or string holder, the other on the neck is the finger-board; the strings are pressed down



upon it when they are stopped by the left hand. The pegs also are of ebony. There are three kinds of wood used in the violin—ebony, maple and pine."

"There are more parts in a violin than I realized."

"There are seventy different parts."

"Is it possible? Do enumerate them."

"The back is usually made in two pieces, and the belly also; there are six blocks, six ribs, a bar, twenty-four purflings, twelve linings, a nut, the finger-board, the neck or handle, and the lower nut; making fifty-seven pieces which are made rigid by gluing; there are thirteen movable parts: the tailpiece, loop, button, four screws, four strings, the sound-post, and the bridge."

While Page was talking his eyes had a dreamy faraway look, his brow was contracted, and his nostrils drawn in, giving his face a strong concentrated expression, usual with him when he was intensely absorbed, making him very interesting. He had all an artist's love for his instrument, and its symmetry as well as its sonority filled his soul. Taking the instrument from Lillian and naturally falling into a graceful attitude, he produced sweet, sympathetic and sustained tones, which passed through all those fine shades of musical expression which voiced the subtle, varying emotions which filled his soul, and which he poured forth in music which thrilled the listener.

Lillian listened spellbound; as the last sweet tone lingered upon the air, Winfred called to Lillian to come into the music room and help him arrange some cuttings from musical journals into his scrap book. While she worked he glanced furtively at her and several times essayed to speak, but sighed instead. At length he said: "Lillian, what has become of my pupil who was so contented with her piano, and to whom the piano and organ gave all that was desired from music?"

Lillian looked up at him in frank surprise, but something in his manner abashed her and caused her to cast down her eyes quickly; she felt awed by the strange earnestness of his bearing and the deep, penetrating glance. Feeling that he was waiting for her answer, at length she said, scarcely lifting her eyes:

"I do not care the less for the piano and organ because I enjoy the violin; I am only seeking, as usual, for musical information and development, just as you have always encouraged me to do," venturing to look up at last with questioning eyes.

"Are you not fascinated with new interests which lead into new paths away from your old-time master? I do not wish to trouble you unnecessarily, but you are very inexperienced and I would like to save you from any future pain, such as I am now enduring," dropping his voice and furtively glancing at her.

"I do not understand," she said, looking up timidly, with perplexed expression.

"Oh, Lillian, Lillian! you are indeed very inexperienced," and he began to walk through the room excitedly, while Lillian automatically went on with her task, her thoughts far away, but unconsciously following his movements, her feelings much disturbed and in dread of something she could not have told what. It seemed that some mysterious development must follow which she did not know how to meet. After a while Winfred seated himself at the organ and let the unspoken thoughts and pent up feelings have full expression. Again Lillian felt herself carried away with another's strong tide of feeling, while conflicting emotions which she would have been unable to analyse thrilled through her soul.

Anticipating the approach of the closing cadence at last, she stood in dread and longed to escape. She shrank from encountering his glance, feeling like an intruder upon sacred domains, yet she was spellbound and unable to stir; so remain she must, and meet whatever fate might have been in waiting. Just at this crisis, as the last pathetic tone was dying away, Mrs. Haskell came in saying, "What magnificent music that was Winfred; I felt that I must come nearer to it."

Winfred started out of his reverie, looking very pale and weary. Without speaking or looking around he left the room.

"Winfred does not look well," said Mrs. Haskell anxiously looking after him; "I fear that he is working too hard; he needs a change."

Lillian soon found occasion to get away, and hastily sought the garden, glad of an opportunity to throw off in the open air new and strange feelings which seemed to stifle her. That evening just before separating for the night Winfred found occasion to say to Lillian quietly, "Will you give me your time to-morrow, Lillian?" looking at her reproachfully.

"Certainly, I hope that I am always ready to do anything you wish."

"I do not wish to exact any sacrifice from you; you are always free to act as you see fit."

"I should never consider anything I could do for you in that light; I am surprised at your putting it that way."

"Do you not know that I rarely ever see you now?"

"I have been entertaining Page; you know that he is company, and my cousin," she added, looking earnestly at him. "I did not think that you missed me."

"There was once a little girl who gave me all her time,

and required nothing more than what I could give her," a yearning look in his eyes, which made Lillian drop her own.

"I will be on hand the first thing in the morning," she said, as "Good night" was exchanged. The next morning Lillian found Winfred waiting for her in the music room; he kept her working all day copying manuscript for publication in a musical journal. He seemed an exacting taskmaster, and several times Lillian found herself wondering if Page would think her rude in absenting herself, and the thought of him left all alone kept her restless, which did not escape Winfred's watchfulness. At the close of the day, noting her fatigue and flushed cheeks, he said: "I am asking too much of you, Lillian; go now, your time is your own to do with as you please; I will not interfere again."

Lillian lingered. "If he only knew," she thought. Then looking at him penitently, "Will not you question me?" she said.

"Some time you may of your own accord give me your confidence, Lillian; until then I must trust you."

"I have nothing to withhold," she said, looking back, but as Winfred made no attempt to detain her she left the room, glad to seek the cool of the garden. She wandered through its pleasant paths and turning a curve came suddenly upon Page walking disconsolately with bent head and languid air. Seeing Lillian he suddenly brightened, and approaching her said: "Where have you kept yourself all day, Lillian? I have looked everywhere for you in vain."

"I have been helping Mr. Haskell, and could not come before; he was so busy he would not even go to lunch; we had some crackers and milk in the music room."

"How pleasant it is out here now; let us walk awhile before going into the house."

As it was growing dark Page offered Lillian his arm and they enjoyed a confidential chat; the freedom seeming very pleasant to Lillian after her day of confinement and restraint. At length Page broke out with: "I have been all impatience to get off to Europe, but now I dread to go; if I could delay the departure I would," with a dreamy look and languid air.

"Do you not wish to go?" Lillian asked in some surprise.

"I want to get through with my studies of course, but I shall regret leaving here," looking down affectionately at the fresh young girl on his arm.

"I am glad if you have enjoyed yourself here," Lillian said simply.

"I shall never forget, Lillian, the pleasant hours I have spent with you; but how am I to know that you will ever think of me during the long season that I shall spend abroad?"

"Of course I shall think of you often," she replied, "and I shall expect you to write me all about your musical experiences; you know how interested I am."

"Lillian, give me some assurance by which I may know that you will not forget me," Page said, suddenly stopping short and looking eagerly into her eyes.

(To be continued.)

## The Voices of Babel.

### IV.

Editors *The Musical Courier*:

MY letters are not written with any hope of lessening the vanity or adding to the intelligence of those whom they assail—the one is unconquerable, the other impossible—but they are written with the hope of protecting the silent readers from deception and, perhaps, from fraud. I had almost written as heading Shrieks From Hell, for Mr. Howard is at all events in a sort of purgatory. I pull the string and the puppet moves.

Paragraphs one and two do not concern your readers nor myself.

Paragraph three and four attempt to show a person cannot be smitten unknowingly.

Paragraph five informs us about "comparative grammar." We shall be told about "comparative" arithmetic next—twice two are five, twice two are three, &c. Grammar has no comparison. Then we are told that grammar is "instinct."

Paragraph six on Syllogisms. Mr. Howard does not know the meaning of the word. Let us take his own. "Gold glitters; brass is not gold, therefore it cannot glitter." Here we have an affirmative major premise and a negative minor one. Let me show him how to form a syllogism. King David said in his haste—probably had he lived he would have repeated the same at his leisure—"all men are liars." Mr. Howard is a man, therefore \* \* \* Q. E. D.

What I said about the word "break" was statement of fact. (1) There are no breaks in an arm, but there are joints. (2) A joint can be dislocated, and a bone broken. "There are violations of natural law." (3) An ignorant man may by an "intellectual invention" allege that it is natural to have these violations of natural law. And so in voice. The confusion in the last paragraph between one of Æsop's Fables and the Bible is very comic.

Let me transcribe the following from the noted "Reguli Philosophandi" of Sir Isaac Newton.

### RULE 1.

"We are to admit no more causes of natural things than

such as are both true and sufficient to explain their appearances.

### RULE 2.

"Therefore, to the same natural effects we must, as far as possible, assign the same causes.

### RULE 3.

"The quality of bodies, which admit neither intension or remission of degrees, and which are found to belong to all bodies within the reach of our experiments, are to be esteemed the universal qualities of all bodies whatsoever.

### RULE 4.

"In experimental philosophy, we are to look upon propositions collected by general induction from phenomena as accurately or very nearly true, notwithstanding any contrary hypothesis that may be imagined, till such time as other phenomena occur, by which they may either be made more accurate, or liable to exceptions."—(Princip. Math. Philos. lib III.)

The Jesuit Order is the pick and cream of the Catholic Church. In their paper called *The Month*, for March, 1893, we read:

"The right use of the ventricles and chords just make the difference between good and bad production, between a beautiful singing note and an ugly noise. The correct action of the ventricles seems to have been known to Galen as early as the second century (Cf. Oribasius L., XXIV. c. g.). The credit of rediscovering their use belongs to Mr. Lunn." (First Principles of Voice Production, by Thomas Kelly, S. J.)

I personally prefer the natural physics of a Newton and the physiology of a Galen to the delirious hallucinations of a Howard.

In conclusion, I never lived in Manchester, and never wrote from there.

CHARLES LUNN.

UPPER TOOTING, LONDON.

## An Interesting Musician.

IT is not often in the city of Louisville that one finds so interesting a personality as Mr. E. H. Kroeger, says the *Louisville Journal*. In old cities in Europe and England it is not infrequent to come upon a human relic in some out of the way nook, but in American cities one is thrilled with interest at meeting face to face a person whom the fancy cannot dissociate from being an original for some of Charles Dickens' fictions; one who by some strange circumstance had been preserved and had finally drifted by fate to this town.

Mr. E. H. Kroeger is just such a character. He was found a few days ago in his shop that has been given him by Davis & Griffith, the pawnbrokers, at 307 West Market street. The old man was seated on a bench at work fixing the bow of a violin. He was so intent at his task that he did not look up at the intruder until his faithful companion, a yellow dog, sprang forward and barked several times. It was a pleasant face that looked up and the hand holding the bow pointed to a chair. The shop was filled with traps. There was a shelf around one half of the room, on another side was a massive mahogany cabinet. A gas stove in the centre of the room was about the only object that recalled the present century.

In front of the old man was a round table with a stem. The table had doubtless seen better times in some aristocratic family drawing room. Molten solder and sealing wax were sizzling on the gas stove, around the top of which were countless stumps of cigars, showing that the old man was fond of the weed. The various shelves were filled with all sorts of tools—files, awls, saws, gimlets, &c. They were countless in number and of all sizes. Brass horns in various stages of dilapidation were all around wherever there was available space, while several bass fiddles were leaning against the walls in threatening attitudes, as though they might topple over at the slightest touch.

Still the old man worked ahead. He had on a broad brimmed hat, pushed back on his head, and his broad brow and full eyebrows showed the unmistakable traces of an artist. Mr. Kroeger, although he does not speak English, conversed entertainingly through an interpreter about himself. Said he: "I am a sort of queer person in this country, I suppose, as it is quite rare to find a professional musical instrument maker here. At least, such it was when I first set up in business, as I was the first of the profession in this city."

"It was twenty-three years ago that I came here from Hamburg to visit my brother, who was already in business here. I had no intention of remaining then, but when I got here there was a number of musicians who sought me to repair their instruments, as before I came they had been compelled to send them to Cincinnati. You see such an orchestra leader as Gus Kirker, now the most successful musician in New York, was here then in charge of the orchestra at the old Louisville Theatre. He appreciated the advantages of having a man of my handicraft in the city. I was soon doing a flourishing business, which I combined with keeping a music store and playing the clarinet in Kirker's Band."

"My profession, you must know, is a difficult one to perfect. In the first place it requires a complete knowledge of the art and theory of music. I learned music thor-



oughly, and then attended the Hamburg Instrument Making School for seven years. I am now seventy-four years old and have spent nearly all my life in perfecting my musical education. I married after I came here, and have remained here permanently."

Mr. Kroeger, in addition to being a musician, is considered a connoisseur of instruments. The well-known portrait painter, Nicola Marschal, is a close friend of Mr. Kroeger, on whose authority he selected his fine array of old violins.

Mr. Kroeger has several old violins now in his possession that would bring fabulous prices in New York. One of the sweetest toned in the lot is a genuine Guarnerius. It will be remembered that that make is the one so prized by the connoisseurs as being the best in the celebrated Hawley collection, which is to be auctioned off soon and of which the *New York World* says in last Saturday's issue: "Although Mr. Hawley couldn't play a fiddle to save his life he knew all about them, and the knowing ones say that he was right when he decided that a violin by Joseph Guarnerius, dated 1737, was the gem of his collection."

Mr. Kroeger says he bought the violin in Hamburg from an impecunious violinist over fifty years ago. He has clung to it all these years. The wife of the old musician died some years ago, and he lives alone not far from his shop. While his fingers have stiffened from the work of his life, yet it is said sometimes the old man plays like he might be inspired. The most divine melody goes forth from his violin and very soon the whole neighborhood gathers around to drink in the music. "Yes," he said, "I might have made more money at another business, but what would life have been without music!"

### Chopin.

ADAPTED FROM THE POLISH BY MARY DE S.

WE do not propose, nor is it necessary, to write a biography of the genial musician, immortal, unique of his kind. Our literature possesses an interesting and an exhaustive study by M. Karassowski, published not yet six years ago in two full volumes, which are enriched by many citations from the composer's letters, and by a concise analysis of his works.

Besides other works about Chopin there exist in the Polish language many articles and studies, written by M. A. Sulc, Joseph Sikorski (whose letter we add as a postscript to this article), Kleczynski, Gawalewicz and others. Franz Liszt paid tribute to the memory of his friend by a book, which, though full of exaggerated language and mistakes, is inspired by great and sincere love for the Polish musician and his country.

In the works of Georges Sand there are also sufficiently characteristic details of the biography of the poet musician. In the hero and the heroine of her novel, "Lucrezia Floriani," the authoress sketched portraits of herself and of Chopin. Madame Sand, at this time a tired and discontented woman, had got weary of Chopin, and the travesty of his character in the novel deeply wounded the sensitive artist.

The eminent authoress found in "Lucrezia Floriani" a devilishly womanish way of getting rid of Chopin, and to break the association which had now begun to over-burden her. She represented herself as a victim of sacrifice and motherly care for a genius, whom she described as a nervous, excitable, consumptive nuisance, no longer to be borne with. To be sure, she did not point directly to Chopin in her hero, but the likeness was too faithful not to be readily recognised. Nor was this all; she even went the length of asking Chopin to correct the proofs of the novel! The eminent musician forgot his dignity, bit his lips and made the corrections. For a time he did not break the connection. That happened only two years before his death, and then it was brought about by a third person to whom Madame Sand behaved ungenerously and despotically.

Reverting now to the anniversary of the composer's birthday, we find enough to remind us of dates and details referring to that event. The very name "Chopin" proves the French descent of the family, whose native country was Lothringen. Frederic's father, Nicholas Chopin, was born on April 17, 1770, at Nancy. He came to Warsaw a youth of seventeen. Karassowski describes him as follows:

"When Nicholas Chopin came into the world, the memory of the King-Philosopher (father-in-law of Louis XV., Stanislaus Leszczyński) still lived in the memory of all the inhabitants. Chopin, like many educated Lothringians, knew partially the last history of Poland. He dreamt of seeing it, and of knowing nearer the nation which, though unconcerned at her own good, yet willingly looked after the good and the safety of others. An occasion soon happened.

"A certain Frenchman founded in Warsaw at that time a tobacco factory. When the practice of using it came into fashion and became more general, the proprietor, satisfied of the turn his venture had taken, called his countryman, Nicholas Chopin, to help, entrusting him with the keeping of the accounts. This then was the cause of his arrival in Warsaw, according to the statement of Count Frederic Skarbek, who had the best means of knowing.

"Nicholas Chopin soon learned the Polish language and settled permanently in Warsaw. During a stay of a few years he gave heart and soul to the society among whom

it was his lot to dwell. Here he was a witness of great historical events—the revealing of the constitution of May 8, the creation of the confederation of Targowica, tragical turns, interior outbreaks, warlike struggles. Twice he intended to leave the country where he was forced to look only on misfortunes, and twice he fell ill. He saw in this latter circumstance a mark of the fate that he was to remain. In the year 1798 he entered the National Guard, and took an active part in the defense of the country.

"After the peace returned he took off the uniform of the volunteer, and earned his living by giving French lessons. It happened at that time that the 'staroscina' Laczynska wanted a preceptor for her children. By chance she made the acquaintance of Nicholas, and impressed by his education and good breeding, offered him the post, which he accepted without hesitation. Then his pedagogic profession began, and henceforward he was closely united with the Polish society and the country. In the house of the 'staroscina' (starosta, old Polish dignity) he taught two of her sons and two daughters. The younger daughter, Mary, then fourteen, was of a rare beauty. She married later on Count Walewski, became a kind of heroine of Napoleon I., and the mother of Count Colonna Walewski, the renowned minister of state during the Second Empire in France.

"In the beginning of this century Nicholas Chopin accepted the situation of a preceptor in the family of Countess Skarbek, at Zelazowa Wola, 6 miles from Warsaw. Here he fell in love with Justine Krzyzanowska, and in 1806 he married her. As a result of this marriage were born three daughters and one son. Emily, an uncommonly gifted girl, died in her seventeenth year; Isabella, who married Antoine Barcinski, inspector of the schools and later on director of the steamshiping on the Vistula, died June 3, 1881, and Louise, the eldest daughter, married Professor Jedrzejewicz, and died October 20, 1855.

"In February, 1809, was born the only son of the union. He was carried to baptism by the young pupil of Nicholas, Frederic Count Skarbek, aged seventeen, and it was thus from the godfather that the name of Frederic came.

"After the settling of the whole family of Skarbek in Warsaw, the family of Chopin arrived there, too, and settled on their own account. Following an introduction by Lindé, who was then the rector of the Lyceum of Warsaw, Frederic's father was nominated professor of the French language at that institution, and he remained there until it was closed, twenty-one years afterward. He taught the same subject in the school of artillery and engineers, in the school of applicants, in the academy for Roman Catholic clergy. He was a member of the committee for examination of the candidates for the profession of teaching, and at last he received a pension and left the public service.

"During many years he had in his home a kind of boarding school, where the more distinguished Polish families placed their sons under his care for education.

"He died March 3, 1844, having then passed seventy-four years of an honest and useful life. His wife, Justine, after heavy trials and bereavements which the fates did not spare her, passed away on October 19, 1866."

Thus far the birth and genealogy of Chopin. The more distinct details of his life—how he sacrificed himself to music at seven years of age; how he studied with Zywny and Elsner; his sudden reputation in Warsaw; the excursion to Berlin and Vienna; the leaving for Paris in 1830; the position which he held in that capital; the history of his genius, and lastly his death at 8 o'clock on the morning of October 17, 1849, in the arms of his beloved pupil, Guttman—all these things must be well known and remembered.

In concluding, let us look at the characteristic of the man, and for this we shall again draw from Karassowski. "As a man," says the biographer of Chopin, "he was a perfect son, devoted brother, true friend. His appearance was in all its details so harmonious that it seems not to want the least description. His dark (grey) eyes were rather full of fun than dreamy (it is not known why it seemed to Liszt that Chopin's eyes were blue); a sweet tempered cheerfulness, was never bitter or ironical.

"The transparent delicacy of his complexion was enchanting. He had fair hair (cendré), soft as silk, abundant and shining; a Roman nose, slightly bent; distinguishing movements; his behavior so exquisite that one took him for an uncommon personage.

"The sound of his voice was agreeable, but for the most part as if it were subdued. His height was not above the average; small and delicate of construction. In general, Chopin was like his mother.

"His mind was cheerful, 'but the heart sad,' said one of his friends. As in his social intercourse, so in his conversation; he wished and he could capture by his cheerfulness. But in his feelings he possessed that tenderness and softness which draw and take hold of the heart. In his daily intercourse with others he was so polite and agreeable, so well bred, that even excited nerves, even physical sufferings, even antipathies, which he, like all nervous people, felt often and suddenly—these did not surpass the distinguished politeness of his manners.

"In his feelings he was strangely reserved, fearing that he might vulgarise them by outward show; shy, yet he

liked to give himself to society; he could not live without intercourse with his kind. In Paris he visited daily a few houses, or he chose one. He had open to him some twenty or thirty salons, which he knew how to amuse and how to enchant by his personality. To take Chopin out of this sphere of admiration and caresses, to doom him to a life of monotony and toilsomeness—Chopin, the idol of princesses and countesses—would have been to deprive him of means absolutely necessary to his existence. He possessed as much pride as was needed that people might appreciate his personality. He knew his artistic worth, but he did not overrate it, and he was ready to acknowledge the gifts of others.

"As to the character of his genius, the verdict was unanimous. Schumann expressed it in short but expressive phrase: 'Chopin is and will remain the boldest and the proudest poetical spirit of our times.'

The following is the letter of Sikorski, addressed Miss Janotha, referred to in the article. It is dated May 16, 1890:—

"Chopin's father was professor of French language at the Lyceum of Warsaw, under the rectorship of Lindé. He was my professor. I knew the composer as a pupil of the sixth class, and at the same time pupil of Elsner at the Warsaw Conservatoire, closed in 1890.

"The scholars of this institution were obliged to attend every Sunday and every holiday at the church of the Visitation to execute music during the Mass for the students of the University. Every great feast a Mass of Schiedmayer, Haydn, Mozart, &c., was sung with an orchestra. I was then a soprano and in this quality I sang the treble solos, for which I had standing salary from the Commission of Public Instruction.

"Chopin came almost every time for these devotions into the choir, and often during the mass with orchestra he played on the organ, reading from music indicated only by a figured bass. He also played preludes between the parts of the mass.

"He used a theme from a motif performed during the mass, and accordingly and always gloriously he did treat it, using the pedal with virtuosity.

"It happened once that when his rich fantasy attracted special attention of the class for professors of the Conservatoire, and the elder pupils of composition, they surrounded Chopin in a circle, and he, in enthusiasm, played and spun new figured themes in a masterly way. All forgot the high mass, and that the mass was pursuing the order of ceremonials, and that the priest must begin the chant; when suddenly enters the exhausted sacristan, and exclaims, 'What tricks are you playing here, gentlemen? The priest begins already for the third time, 'Dominus vobiscum,' and here they play and they play!!! The Abbess (this church belongs to the convent) is fearfully 'angry.' Naturally Chopin stopped to improvise.

"After such a High Mass, usually the colleagues of Chopin from the Conservatoire of Music went to his house. He lived then with his parents in the palace of Krasinski, and I went with them several times. But he played only four hands, the most often and the most willingly with Sandmann (born in Bohemia), professor of piano.

"I scarcely heard Chopin play a solo, excepting a few trifles about which I scarcely could then judge myself. I remember the appearance of Chopin—thin \* \* \* pale \* \* \* he walked stooping."—*Magazine of Music.*

**Tamagno to Tour.**—Signor Tamagno, accompanied by no less a celebrity than Mlle. Jane de Vigne, will give twenty operatic performances between October 15 and December 15 in Germany, Austria and Switzerland, appearing in those countries for the first time.

**Jean de Reszke's Health.**—Letters received in London state authoritatively that M. Jean de Reszke's health has much improved. He will, however, probably remain at his Polish home until the autumn, and will not sing in public till he appears in this city.

**Patti's New Device.**—Adelina Patti has just given in her private theatre at Craig-y-Nos the first performance of a musical pantomime in two acts called *Mirka, the Enchantress*. She plays the principal part herself in dumb show, but sings one song at the very end of the piece. This may be a new device to enable the public to see Patti without straining her voice.

**Beethoven Illustrated.**—Herr Frederich Bödenmüller, the battle painter, is now exhibiting at the Academy of Fine Arts at Munich a triptych intended to illustrate the so-called Moonlight sonata of Beethoven. The first picture shows Beethoven playing before a young blind girl; the central panel is allegorical, the moon shining across the sea and showing marine monsters and angels; while the third is a party of children playing in a meadow on a spring evening. Beethoven himself was, of course, innocent of the title Moonlight. In Vienna, indeed, the work is called the *Laubensonate*, and the title by which it is known in England and France was due to Reilstab, who in a criticism compared the first movement to a boat placidly moving by moonlight across the Lake of Lucerne. Marx, on the other hand, thinks the movement is a song of renunciation, a mingling of bitter pain with quiet submission to the inevitable; while Liszt described it as an abyss; facts which indicate how varied are the fancies of program makers.





PARIS.

If people would only seek perfection in place of employment, how the duties of charity would be lightened! Women are forever asking me to get them something to do who cannot do anything. I can find all the employment she wants for one who does any one thing well, whether playing an accompaniment or cleaning a lamp.

CLARA E. MUNGER, Boston.

ONE favor I must ask of my musical compatriots. Do not ever ask me to make choice for you of music teachers here in Paris, but I will do anything in reason to help you. I could not if I would, and would not if I could comply.

That is something which no one could do for you who spoke the truth and was just. No one but an agent, a paid hireling, somebody with a money interest at heart, would attempt such a thing, and such opinion would, of course, be wholly valueless to you. Pupils may write you enthusiastically about their respective professors, but that is equally unreliable so far as you are concerned.

Sketches of the general plan of work and tendency of the various teachers here who teach foreign pupils appear from time to time in these columns, and will continue to do so. By following these and reading between the lines you may be able to discover the conditions that most nearly fit your case. That is as near decision as you can come to at home.

For this is not one of the questions that should be decided before coming. And, strange to say, of all the points that should be settled upon at home, this one unanswerable conundrum of "Which teacher shall I go to?" is the one constantly insisted upon. This is an individual search, first, as to your needs under the new standard of instruction to which you come, and again, as to who can best appeal to your special temperament in applying that instruction. Who could make such a selection for you honestly?

As to all those other informations which you desire they have all been summed up here in some 50,000 words, carefully, thoughtfully, almost prayerfully chosen as to truth and helpfulness. To reproduce the ideas in personal letters, especially when that means some five or six such letters each week, is out of the question with the very best intentions.

Following are dates of THE MUSICAL COURIER containing some of the most necessary and comprehensive of these informations. Please cut out the list for reference for yourself and for your friends, and before you write and ask things personally, first be sure that they are not embraced in the list. If not I shall be only too happy to seek and find for you. Otherwise I shall be obliged only to refer you to these dates, and time and effort are lost, you see. N'est-ce pas?

October 10, 17, 31, December 12, 19, of 1894; January 2, February 6, April 10, 17, 24, May 1, June 12, 19, 26, July 3, 10, 17, and August 7, of 1895.

Of these May 1, which is a summary of replies to letters of inquiry, and on April 10, 17 and 24, are talks with mothers and chaperones of girls studying here; these are perhaps of first importance. As to the Conservatoire, see August 15, 29, September 5, 19, of 1894, and May 8 of 1895, which is a résumé. These, of course, are only landmarks, as practical informations are scattered all through intervening dates, based on letters of inquiry.

#### THE CONSERVATOIRE COMPETITIONS.

Nine out of thirteen pupils of the opera class in the Conservatoire received prizes yesterday. The two first prizes were won by women, Mlles. Ganne and Marignan; the first in the prison scene from *Trovatore*, the second in the duo from *Romeo et Juliette* and as *réplique* in *Faust*. M. Courtois and Mlle. Guiraudon won second prizes, the former in the fourth act of *La Juive* and as *réplique* in the cathedral scene of *The Prophet*, the latter as *Marguerite* in the prison scene. *Pif! Pat!* from *The Huguenots*, the *Faust* serenade and air d'*Armide* were other selections. No first prizes for the men.

A scene from *Othello* won the first prize for a man in tragedy, and there were three first prizes in comedy, two won by men and one by a woman. The only American in this class was a Miss Starck, a young lady of talent, refinement and excellent education, whose mother and aunt have

long been identified with Paris, and who won a second accessit as *Blanche* in *La Joie fait peur*.

Thirteen ladies composed the female part of the singing competition. The two first prizes were won in the *Ophelia* mad scene and in an air from *Fidelio*, and a second in an air from the *Huguenots*. Airs from *The Prophet*, *Der Freischütz*, *La Reine de Chypre*, *Pre aux Clercs*, *Midsummer Night's Dream*, *Semiramis*, Auber's *Concert à la Cour* were other vocal selections of this class. There were seventeen in the men's class, ages ranging even to the thirties, which seems rather mature for débutants in art life. No doubt the military service disturbance has much to do with this waste of art life. Moreover, there was no first prize granted, and but one second, won by a tenor, M. Beyle, in a scene taken from an opera by Cherubini, *Abencérages*. Others won less or no distinction in airs from *Hérodiade*, *Pardon de Ploërmel*, *Dame Blanche*, *Raymond*, *Don Carlos*, *The Messiah*, *Judas Maccabeus*, *Guido et Ginevra*, *Semiramis* and *Rossini's Othello*.

Sixteen tried for the *Opéra Comique*. First prizes were won by Mlle. Marignan in *Mireille*, and Mlle. Berges as *Elizabeth* in *Midsummer Night's Dream*; second prize by a baritone in a scene from *Pêcheurs de Perles*, and by another in a duo from *Le Maître de Chapelle*. Of the other selections were *Chalet*, *Le Tableau Parlant*, *Part du Diable*, *Barbier de Seville*, *Fra Diavola*, *Trovatelles*, *Manon*, *Hay-dée* and *Lakmé*.

There were twenty-two male competitors in the pianoclass, noticeable for their youth, the oldest not being over twenty-two, and the first accessit being won by a very little chap of thirteen, who, being short sighted, was obliged to stand up to read the sight reading piece, which he did readily without looking at the piano keys. A concerto by Rubinstein was the test piece. Three first prizes were awarded to MM. Lemaître, Morpain and Chadeigne, of the class of M. de Beriot. One of these young men was dressed in military costume.

The harp class was composed of six women and but one man, who (fie, French gallantry!) received the only first prize. The composition for sight reading was won by M. Chas. Lenoir. A second accessit was won by a tiny little girl, Mlle. Houslin.

The violoncello composition was by Davidoff, and the sight reading piece by M. Lefèvre. The double first prize was won by a young lady, Mlle. Noël, and a M. Britt, who was scarcely fourteen years old and who was dressed in bicycle costume. There were likewise two second prizes and two first accessits, and a second accessit for a very pretty young woman, Mlle. de Bouffon, who is a daughter of the celebrated naturalist.

The class in fugue commenced to write in the morning at 6 o'clock and finished at midnight. There were thirteen also in this class. A man, pupil of M. Dubois, won first prize. Two of three second prizes were won by girls, pupils of Massenet and Dubois, one of them quite blind.

Four girls won prizes in harmony, two of them first. In the composition class two girls won second prizes. The number thirteen figured in this year's competition. For example, thirteen pupils in opera, woman's singing and fugue classes; the preparatory piano class was examined on the 13th; the youngest piano pupil was thirteen years old, and number thirteen got first prize in the violin class.

Success to them all just the same, and long life and prosperity to the Conservatoire in this its centennial year!

#### LES QUATRE MENDIANTS.

*Frédégonda*, the opera by MM. Saint-Saëns, Guiraud and Gallet, is being studied by the principal artists who have the responsibility of its interpretation in August: Mlles. Breval, Hégion, Mm. Renaud, Delmas and Vaguet. Saint-Saëns is trying to have a quiet hour for final contemplation of the drama in St. Germain. But this week five Americans, a Spaniard and an Italian and three charming prima donnas, have been laying traps for conversations with the poor man. It is said that the publisher Dupont has bought the opera for 100,000 frs.

Jolly Massenet is at Dieppe to-day. He and Mme. Massenet continue their excursion till the month of September.

Mrs. Eames-Story is back in Paris after her London season. She is living near Place *Etats-Unis*, in the house that was her husband's bachelor home. It has been enlarged, rearranged and beautified and there the singer will take a deserved rest.

A Mlle. Berthet, who has already sung the rôle with success, will sing *Thais* in place of Miss Sanderson in the coming representation. Mlle. Ganne, the young first prize graduate of the Conservatoire, has been engaged by the Opéra direction and will make her début this winter. M. Gailhard, returned from London, passed the remainder of his vacation at Toulouse and Biarritz. M. Chas. Malherbe has been appointed second archivist of the Opéra in place of M. Banés, who has become second librarian.

M. Eugène Gigout, organist of Saint Augustin, has been decorated *Officier de la Légion d'Honneur*. No one in Paris more worthy of it. Honest, profound, modern, noble and classic as an artist, few musicians are doing more quietly to push the best music into the first place. Among the practical musical merits with which he is identified are the organ school, organ recitals, composition, improvisation and the general sterling tone of his life and work.

M. Gabriel Pierné, the organist of St. Clotilde who is so popular as a secular writer also, is being congratulated on the addition of a little daughter to his household. She has been given the unique name of Simone.

M. Georges Syme, the blind organist of Saint Etienne-du-Mont, was married this morning at that church to Mlle. Degoulet-Gohier. During the mass compositions of the bridegroom, who is a valuable composer as well as organist, were played. In the days of Organ Loft Whisperings, it may be remembered, was given a description of the wedding and the musical life and work of M. Marty, the other blind organist of St. Francois Xavier, Paris. Both men are actively engaged in the musical work of the Institution for the Blind at Paris.

M. Julien Tiersot has been appointed by the Minister of Public Instruction to go down into the region of the French Alps to make a collection of the traditional popular songs of Savoy and Dauphiné. M. Tiersot's researches in the line of traditional song of France will be found of immense value to music one of these days.

Speaking of "chansons," an immense epidemic of the most flagrant idiocy in the guise of song that has ever been in a country has broken out in this town.

"En voulez-vous des s'homards!"

"Do you wish some lobsters?"

This germinated in the huckster's cart, thence to the Latin quarter, where some student with less wit than the others upset the charrette and set the vender's cry to music across the axle. The "composition" was sung with bombast under the chimney-pots that night by comrades who had nothing worse to do. The infection spread past the St. Michel Fountain before daybreak, by noon it was at the Châtelet, and the Opéra district had it bad before the close of the *Tannhäuser* March that night, and there is no sort or condition of man, woman or child to-day who does not utilize the refrain in conversation in some way before the talk is over. The chief source of its propagation is the universal question, "Why on earth is it here?"

"Nothing but Wagner and Lobsters in town," replied one when asked by his country cousin for the summer musical menu of the Byzantine capital. A curious case of "professional jealousy," showing its universal association with song.

An interesting account appeared in one of the papers one morning of the success of this concert performance, which has been gathering such quantities of money in the courts and gardens of Paris, and in the name of charity. It went on to say that this highly successful troupe had now decided to make a tournée through the provinces on a tally-ho kindly lent to the cause by Count de Dion, and cited the interesting members of the company, adding that Eugénie Buffet, on account of overwork as organizer and impresario of this band, was obliged to renounce the trip and rest in Paris.

Whereupon Eugénie Buffet flew into a dudgeon of dignity and scorn, declaring she had nothing whatever in common with wandering minstrels, and was continuing her route through Paris and the suburbs.

It makes one think of the man blind from his birth on hearing of a man who had become so by falling over a buzz saw.

"Bah!" he cried, with the strongest expression of contempt, "only a parvenu, that!"

There is something for the philosopher in the way money rains on these people, especially when he contemplates the difficulty of extracting a few sous by stereotyped means. There is no spot that they choose to stop and sing in that money does not pour upon them the minute they open their mouths; the carpet on which they stand is never large enough to hold the coins.

They do not sing so extra well; they do not sing badly. What they sing is the same old chanty rigmarole of the café concert, without the soil of the words. There are only four of them, two men with guitars, two women—nothing wonderful. But it is the surprise, the novelty, the sudden uncommon in it. Well dressed and well looking, they are doing what squalor and misery are usually seen doing. They are not begging money to put a crust in their mouths, but earning money to put bread in the mouths of others. They are not servile beggars, they are unservile beggars.

Then here is where the "snob" comes in. A sidewalk snobbism has supervened and pushed the venture into success. What does it not plead for novelty, for originality, for departing beaten means, for striking the right nail on the right part of its head, so as to make a spark fly into the eye of the onlooker and wake him up. People are so proud to be waked up (because they think they wake up themselves), they will do anything on earth for the spark. This line of thought will bring up against—

"Is Paderevski such a genius, after all?"

It must stop before it becomes sacrilegious. They are playing *Lohengrin* at a fair in the suburbs here! Well, what of that?

Judic having imperial honors in Russia, Yvette Gilbert going to America! And what in the world is Mr. Hammerstein going to do with Yvette? She is no good on earth except for what she says, and she is worse when she says it. Our folks don't know French enough to understand her,



and they would not understand her if they did. They would have to be French. Why don't they take her through the country silently on a cart with sign posts:

"This way to fin-de-siècle and American decency!" It would be cheaper, the route would last longer, and it would be more intelligible.

A man shot his lady friend here this morning because she would not stop singing in café concerts, which for many reasons he did not approve. And then he shot himself because he shot her. The fun of it is now that he is stone dead, while she is recovering. So his aim was not much better than hers, after all.

A balloon named Sainte Cécile, sent up from a place called Sainte Cécile yesterday, astonished the beholder by cutting a circuit of the most zigzag and wayward motions, wholly unreasonable and unexplainable, ending by swooping to the earth and dragging herself miles, finally bursting to pieces against a rough common structure. I hope her fate has no significance for the patron saint whose name she bore.

Mme. Christine Nilsson has been back in Sweden this summer for the first time in eight years, to attend the wedding of a nephew in whom she is interested. Her visit was made the occasion of fêtes and flowers in her native land.

Fresh flowers are to-day lying on the modest tomb in Père Lachaise, where Béranger, the French balladist, is buried. Several societies united this year in placing wreaths upon the statue.

M. Alphonse Blondel, the piano manufacturer, received two distinctions at the recent exposition at Bordeaux. He was declared "beyond competition," "hors concours," as they say it here, and he was personally congratulated by the President of the Republic, M. Faure, who was present at the time.

One of the most valuable monuments of this centennial of the Conservatoire is the "Album of the Conservatoire Centennial," prepared with laborious toil, but conscientious and loving heart, by M. Mangeot, director of the *Monde Musical*, Paris.

The objects of the album are to perpetuate the life of the National Academy of Music up to date, to place a precious souvenir in the hands of the pupils and professors of this anniversary year, and to offer the collection to the Conservatoire Library.

A feature of the album is a collection of photographs taken in the Conservatoire Court, and representing the classes, professors, pupils, officers and officials of this venerable institution, with the distinguished Director M. Ambroise Thomas at their head. It contains besides separate engravings of the four Directors Sarrette, Cherubini, Auber and Thomas, also of Méhul, Lesueur, Grétry and Gossec, who so valiantly aided the institution in its early stages. There are in addition portraits of members of the dramatic and lyric world—Dumas, Lemaître, Halévy, Claretie, Roujon, Rety, Marck, Delaunay, &c., as associated with the comprehensive work of the school.

Groups of buildings, offices, salles, &c., are also included. To America, who is on the eve of establishment of a National School of Music, this interesting collection of over ninety views of the French alma mater must be invaluable. I hope earnestly that some practical measures will be taken by our musicians to have the Conservatoire Centennial Album placed and held in public view in New York and our other big cities.

The Viscountess Tredern, who has frequently been cited here as being a mover in society musical circles in Paris, is arranging for an opéra comique, to be presented at her château, near Angers. She has chosen *Isoline*, by Catulle Mendès and André Messager, of which she will herself interpret the title rôle. M. Morel, Mlle. Marie de l'Isle, niece of Mme. Galli-Marie, and Mme. de Benardaky assist in the interesting representation.

#### AMERICANS ABROAD.

What a crowd of Americans in Paris! And what a crowd of Paris must be in Americans. It is the last place on earth to see in a hurry, and whoever saw an American that was not in a hurry? Does there ever come a time when they are not in a hurry? Do they ever relax and soften out to chord with the peaceful lines of strong hills, the graceful sway of boughs of noble trees, the calm of a great sea's face, the roll of the lazy, fleecy clouds? They carry the sensation of a railway depot about them, every one. I suppose it is a good way to do, but it is so—horrid hurried!

Well, there were those ninety-five odd musicians, an association of inquiring souls who were only accidentally as religious as their name denoted, and who represented some sixty cities of the Union. They, with their friends and a number of congenial French people who were invited to join them, made a fine showing in the grand Palais du Trocadéro, where M. Guilmant for over an hour disclosed to them the beauties, differences, resources and possibilities of the typical Cavaille-Coll organ, which forms one end of the grand concert hall. Applause was frequent, and no doubt many conclusions were come to that would be pleasant to hear. One of the best artists in the audience was the noble gentleman Cavaille-Coll himself, to whom the event must have been deeply gratifying.

They visited here, as in England, all the best musical points, and, I believe, drifted homeward after that. I hope some of them will write of the trip. Their Fourth of July on the ocean steamer, for instance, was very interesting.

The national hymns of all countries were sung or played by various citizens who happened to be on board; then all united in The Star-Spangled Banner. The Salute to the Flag was given by twelve young girls. Ten college yells by college representatives were given. A composite poem compiled from various Fourth of July thoughts by the passengers, measuring three yards when finished, was read by the writer, Mrs. Anna P. Tucker, of Cleveland, and the clever "Marion Howard" Miss Brazier, of the Boston Post, read a witty play upon the names of all the first-cabin passengers. A stirring oration by Judge Fitzgerald, of Chicago, closed the unique patriotic fête.

The program was in the efficient hands of Mrs. Anna P. Tucker, of whom much must be written here later on, because of her invaluable services in the very Delsart-musical lines written of last week. The music was in charge of Mr. Henry Hadley, of Somerville, Mass., well known in connection with public-school music. M. Léon Jacquet, the flutist of the Damrosch company, it was who played the Marseillaise.

Mr. Gerrit Smith was here on some important organ loft mission, of which you will hear much later. His record of 200 organ recitals of the best music and his valuable budget of compositions was introduction direct to the hearts of French artists. Massenet spoke of him as his "eminent confrère," and in terms of sincere respect and consideration, which, while showing the nice taste and courtesy of the French composer, indicates also the ready sympathy abroad for whatever of good in art may be disclosed in our country.

Mr. Toledo, too, left an impression in Paris in his fleeting call; a man so charming and comme il faut that he could easily introduce an instrument of no value whatever, let alone so unique a bundle of qualities as the *Æolian*. France owes now another grudge to Germany, for it was a plan to see the Emperor William that caused him to make so short a trip to Paris this time.

Mr. W. H. Hall, of Fifty-seventh street, full of ambition, search and smiles, flitted by with promise of return. Mr. C. L. Staats, the clarinet virtuoso of Boston, came to look for new music, have some made for him specially, to attend the Conservatoire competitions, especially that of his old and valued professor M. Rose, the clarinet artist, and incidentally to take on new artistic points in the execution of an instrument on which he is already a master.

Miss Clara E. Munger, that sterling and exceptional music teacher, of Boston, who is doing as much for the souls and lives of her pupils as for their careers, and who numbers Mrs. Emma Eames-Story among the most faithful and grateful of them; Miss Hilcke, of St. Patrick's Cathedral, New York; Miss Charlotte E. Bingham, organist of the Calvary Presbyterian Church, Cleveland; Messrs. H. R. and C. S. Elliot, able musical movers; Mr. Waldo Pratt, of Hartford; Mr. R. E. Johnston, of Johnston & Arthur, who "personally conducted" his lion star Ysaye to the home of the latter in Brussels, all deserve more attention than mere mention. But what can a person do in this crowded world?

Johnston & Arthur have associated themselves with Messrs. Abbey & Grau for the coming season. They have engaged Rivarde, the violinist, and will have the management of the concert tour of Mme. Sembrich, beginning January 1, 1896. Rivarde will open the Philharmonic Society concert November 16. All of which you will have by telegraph before you see this, no doubt.

It is fully decided that Mr. Wm. Lavin makes a tour through France beginning in November, singing *Romeo*, *Aida*, *L'Africaine*, *Huguenots*, *Sigurd*, *Favorita*, *La Juive*, *William Tell* and *Faust*. He is to appear as "guest" in the larger cities of France.

Miss Nuola is back in Paris, after filling several important engagements in London. Miss Maud Rondebush had quite a success in London for so young a singer. She sang at the fourth annual concert of the National Society of French Teachers at Queen's Hall and at the Grosvenor Club ladies' night.

The Misses Vet, daughters of the Detroit musicians of that name, always studious, diligent and artistic, are building the foundation of a sincere musical future by their self-sacrificing study course here. At an age when girls seek so much entertainment they ask nothing but to be let alone to continue on the road to perfection. They are making solid progress in piano and violin under MM. Marsick and Philipp. They are becoming critical and discerning in musical lines as well, and if they keep their hearts large will be valuable musicians. Miss Wanamaker, of Philadelphia, a great music lover and a very attractive girl, is here en passant with Miss Fernie. Miss Corneliuss has gone home to Philadelphia, where the girls say she has attraction stronger than art; Miss Tennien has gone home via London. Miss Reilly was called suddenly home, but returns for next season. Miss Wethling, Miss Reid, Miss Krohmer, Miss Sandmeyer and Miss Mason are gone into Switzerland. Miss Shipman is staying at Neuilly for the summer. She is studying with Delle Sedie Italian rôles,

and delighted with her master. Alice Breen has gone to Aisne with Mme. Laborde, her teacher, to continue her studies till September, when she goes to London and Brussels to fill engagements. Miss Kellogg is in London, where she sang at Mr. Georg Henschel's on Sunday. Miss Louise St. John Westervelt continues her studies with M. Giraudet during the summer, as he hopes to have her ready for the stage soon, and she does not care to interrupt the study.

Madame Marchesi is resting at Vosges. She has been invited by Mrs. Theo. Sutro, president of the United States Southern Exposition, to take an active part in French musical representation for that occasion, but is afraid that her manifold duties may prevent.

So great has become the American and English demand for the phono-rhythmic method of learning French that the Gersins, inventors and teachers of that system, have been obliged to change their residence to the neighborhood of the Arc de Triomphe, where the English speaking students congregate. Their new address is 14 Villejust, Paris. Please cut this out for your guidance on returning.

#### LAST WORDS.

The women's class in piano in the Conservatoire just finished, thirty-five in number, played Chopin's *l'Allegro de Concert*. Three first prizes, three second prizes, four first accessits and six second accessits were given. The mechanical part of the work was perfection, but as M. Arthur Pougin, the eminent critic, wisely suggests, it is idiotic to set young girls to interpreting Chopin, whom they can no more comprehend than they could Musset.

The violin competition was one of the most live and interesting of all. The composition played was the third concerto of Vieuxtemps. The four first violin professors, Marsick, Garcin, Lefort and Berthelier, offered thirty-one pupils, of whom seven were Marsick's, and were distinguished by exceptionally superior work, warm, elegant and correct, real virtuosos at graduation. Four first prizes and three seconds were awarded to men. One of the first accessits was but fourteen years of age, and one was a girl, also very young. Three second accessits were awarded to young ladies, one of whom, a Mlle. Adelheim, is, I think, American, but cannot be sure to-day.

Mrs. Austin Lee has left for America. The Schott-Wilder-Ernst suit commences to-day. Bruneau has finished the first act of a Zola drama. Widor's Festival at Ostende was a great success, and M. Guilmant has a new sweet little granddaughter.

FANNIE EDGAR THOMAS.

#### Wanted—The Invention of Themes.

THE character of most modern music has become so complicated that a man of resource if of no inspiration can interest you by the ingeniousness of his harmony and by the aptness of his instrumentation; he can enchain your attention by the novelty of his intervals and the strangeness of his progressions, until almost you are persuaded that you have heard something, that he has had something to say to you. And yet your soul tells you, if you will listen to it, that you have been beguiled by what we may call note music, and that, in spite of the cleverness of the composition, the almost inspired ingenuity, the composer has given you only an empty semblance of music and not the glorious flower itself.

We may here digress a little in order to assure our readers that these remarks are not wantonly put forward, but have been prompted by a long course of listening to compositions in which not the slightest trace of thematic creation can be found. So much of modern music, especially of the smaller men, both British and foreign, is of this dry, gourd-like character; the mind so attractive to the eye, so tempting to the senses in anticipation; the inside but a hollow nothingness—dust and ashes. It would almost seem as if the power of inventing striking themes had departed from the earth, so little do contemporary composers show that they possess it, and so often do we find the fullest musicianship walking the earth without it.

Is may possibly be that we have fallen on a time when the art stands still, so that the lessons of reformers, such as Wagner, may be coned and digested at leisure; when so many new channels have been dug that it is difficult to perceive the true direction of the onward rush of the stream of progress; we follow a branch and it leads nowhere, and meanwhile the main stream is forgotten, because out of sight.

It may even be that our modern composers belong to that band of shallow aesthetes who continually do prate of art for art's sake, meaning thereby the glorification of the means at the expense of the end. To many of them, indeed, the invention of themes is a minor matter, such as only a Philistine would demand in a composition, and possibly the parrot cry of "intellect" in music is responsible for this; for to your intellectual musician form becomes a god, and it is all sufficient to worship at his shrine, so that in a petty view of the function and aim of music its real soul is altogether lost sight of.

We would rather think this is the cause of the present famine in the invention of themes than that musical thought is suffering from a creeping paralysis that ultimately shall still the voice of the art forever. If it were only the small



men whose compositions show this sterility, purposed or otherwise, we should not be alarmed, for one expects not much original thought from them; but when giants such as Brahms and Dvorák seem to have come to the end of their tether in the invention of themes it is not a matter to be passed over with a shrug of the shoulders.

The Bohemian composer has lately occupied himself in writing symphonies on what he is pleased to think are American folk songs, and it does not seem to have struck many that this systematic adoption of unoriginal themes does not speak very loudly in favor of the spontaneity of conception. It is all very musicianlike and ingenious, but really we would rather have the composer's own themes. Brahms, on the other hand, has lately shown an alarming disposition to repeat himself and to construct whole works of which not one single theme strikes the ear as new and original. An eminent example is to be found in the new sonatas which were performed the other day. Of course, Brahms, even at his dullest, is a giant, but we are sorry to see there is a disposition on the part of his more enthusiastic admirers to speak as if the want of freshness and strikingness of his themes does not really matter very much in the face of such splendid musicianship. That is the attitude of the superior person in the particular form of the intellectual musician. We can quite imagine that to such a one music simply presents a finely complicated subject for the most painstaking analysis, but though we will readily admit that doubtless in the long run such analysis is not without a good effect on the practice of the art, we must protest with all our might and main that so to look on music is the very perversity of pedantry, and if carried to an excess must in the end paralyze all real progress in the art.

If we strip music of all its wrappings, we come in the end to find that its essential is melody. The human mind first thinks of music as melody; it is the expression of a strong emotion, prompted by personal joy or suffering. In the very young, indeed, the invention of a tone is the first outward and visible sign of an innate love of the art. In the mature composer the capability of inventing tunes is never absent where there is real talent or genius. The whole history of the art shows us this.

Look at the giants of music, Bach, Mozart, Beethoven, Chopin and Wagner. They, one and all, were capable of inventing themes. Think of Mozart's beautiful airs, of the profusion of themes—some of them never developed and only suggested—in the Bonn master's symphonies, of the prodigality of striking themes in the Bayreuth composer's music dramas, of the originality of the melodies in his early works, *Rienzi* and *Tannhäuser*; you may not think much of the character of the hackneyed *Rienzi's* Prayer, but its invention proclaimed a genius, if only of sorts; think of the wonderfully beautiful melodies Chopin gave to the world, and then, if you honestly can, proclaim that the invention of themes is the minor matter some of our modern composers seem to think.

Of course there is no need to add, in a musical paper, at any rate, that themes are not the only thing in music, but they are the backbone or the soul, if you will be spiritual, of all the compositions written by the great masters of music. So far are we convinced of the necessity of thematic invention that we would almost place a good popular song with a really original melody on a higher plane than the most painstaking compositions of the "academic" school. At any rate, if not to be classed anything like so high on the score of musicianship, the striking popular song is alive and has something to say for itself, even if its thought is almost the personification of banality. Of course, in modern music melody is so intertwined with harmony that to separate them is to give hardly any idea of the effect of either; but where you have real thematic invention you can strip all the harmony from the themes and yet you have a true melody left, bare, perhaps, but yet a striking theme. We shall be told by superior persons that this apothosis of thematic invention is perilously akin to the ideal of music held with such tenacity by the man in the street, who clamors, above all else, for a tune; but perhaps the man in the street is nearer the truth than the pedant who loiters in academic groves. At any rate the public who dearly loves a tune has, to some extent, the greatest masters of music on its side, although probably the fact would not be recognized by the public itself; for if there is one thing that differentiates the music made by great men from that made by small it is in the invention of striking themes. Of course we are not forgetting the development of themes, and what we may call the harmonic melody of the great composers, but as a rough test of genius the invention of striking themes is unerring.

It would almost seem unnecessary to insist on this, but the fact appears to us to be rather overlooked in judging compositions; and when so great a musician as Brahms shows a sterility of invention we are inclined not to put it down to a dwindling away of his genius for composition but to a manifestation of that "intellectual" priggishness, to a great extent the bane of modern composition, which would try to persuade us that the appeal of music is not to feeling but to brain. And the irony of the thing is that the cleverest music, from an intellectual standpoint, has actually been written by the men who, like Mozart, Beethoven and

Wagner, were composers who endeavored to appeal to the feelings and not to the intellect alone. — *The Musical Standard*.

### The Diminished Seventh.

SHE was the youngest but one of a family of eight. Physically her life was and could be nothing save one long crucifixion. Crippled and deformed, there stretched behind her a record of suffering; before her the prospect of greater torture still. Nature had used her cruelly, for while her puny and misshapen frame inspired ridicule, or at best shuddering pity, she had been dowered with a capacity for affection that burnt itself into fiercer intensity waiting the love that never came.

Misunderstood, she had gradually retreated into a little world of her own, with nothing to love. Nothing? There was her violin, but that could hardly be considered apart from Ida's own individuality. It was her violin that expressed more eloquently than herself could ever have done the loneliness and the lovelessness of her life. How many heart conceived tragedies had throbbed harmlessly away upon its vibrating strings! How many delirious day dreams had groped their way from her inner consciousness into exhilarating life through that medium which faithfully interpreted all her varying moods!

"It speaks for me," she once confessed to the old doctor, who understood her better than anyone else. "What other people feel they can explain in words, but I seem to have no power of expression except through my violin."

Dr. Marshall was silent for a moment; then he asked presently, "Did you ever hear my boy Austin play?"

Ida shook her head. She had heard no one. Her morbid consciousness of infirmities prevented her from attending any public concert, and Austin Marshall, as she knew, was a professional violinist of repute.

"You ought to hear him. They tell me his execution is remarkably good, and, besides, geniuses like you two ought to know each other. I'll tell you what I'll do," he added kindly; "I'll bring him round one evening to see you, if you like, when he isn't busy."

Not many days elapsed ere the doctor kept his promise, and Austin Marshall, tall and strong, held the small, wasted hand of the diminutive musician, and wondered the while how the perfect soul his father had described had managed to find itself in that misshapen little body. And later on, when Ida had completely astounded him with her rendering of Dvorák's *Romance*—wild, intense and heartbreaking—he told himself that such a thing was monstrous. Here was an untutored genius, beside whom himself would pale into comparative insignificance, doomed by nature to perpetual solitude, while, Orpheus-like, she sought by her music to charm into life the rocks and trees.

"You want some lessons to correct a few technical errors," he said at last, "and then you ought to be able to hold your own at Queen's Hall or St. James' with the best of them. If I could believe in the transmigration of souls I would swear the lost soul of some repentant sinner is imprisoned in your violin."

He spoke with the generous enthusiasm of genius: mere talent is sparing of praise and begrudges success.

"I can never play in public," she answered briefly, with a painful flush that testified to her sensitive recognition of physical defects.

"Ida on a public platform! Why, they'd never see her!" interpolated a jovial elder brother, with the brutal candor admiring friends had sometimes mistaken for frank geniality. "We call her the Diminished Seventh," he added, with a conscious smile that betrayed the originator of the questionable pleasantry.

Poor Diminished Seventh! She winced as from a blow, and Austin, with the intention of covering her confusion, observed with ready tact:

"I suppose because the minor harmonies are most perfect and least understood."

The retort was so sudden and so unexpected that for once the wag of the family was left speechless, and not quite certain whether some disguised slur on himself had not been subtly introduced; while Ida, feeling vaguely that those few words had sealed a compact of eternal friendship between Austin Marshall and herself, took up the violin again and dashed into a wild and characteristic Hungarian air, whose reckless jubilation was shadowed by an underlying vein of sadness. And when at last the music was all over, she crept to her room upstairs, marveling that the Book of Life, with its multitudinous possibilities, had never been opened to her at the enchanting page of friendship.

That evening was but the forerunner of many similar. Scarce a day passed without Austin Marshall contriving to spend some time with the deformed musician. And as the days lapsed into weeks and the weeks into months, it was noted that when Ida played alone her airs were more romantic than before. And even her unmusical family became infected with their gaiety; her mother (who frequently alleged she could enjoy good music as much as anyone—if she could only get it) was cheered to the verge of joyful anticipation. For who knew that Ida might not attain the supreme height of inspiring dance music, such as her mother loved, and abandon forever these ghoulish wails she said were classical.

But when the old doctor noticed the change he shook his head in apprehension, while tears of pity filled his eyes. His profession had trained him to read the longings of the heart as well as the infirmities of the tenement it inhabited, and if all he thought and dreaded were true —! Had things been different! If Ida had not been distinctly isolated by nature from the sweetest gifts life can hold!

And one evening came the crisis the good doctor feared.

"I shall miss all this dreadfully when I'm away," Austin said, as he turned over a pile of music for a particular duet. "I'm going North in a day or two, you know—didn't I tell you?" he added, answering the unspoken question.

"Next autumn, when I am back again," he said, presently, feeling vaguely that something was wrong, "we shall have some more pleasant evenings together, I hope."

Ida spoke not. For a moment she was conscious of naught save a terrible sense of absolute despair, and a curious buzzing in her head like the repeated twang of the G string. Going away—and until the autumn! Why, by that time she might be dead and buried. She looked round vacantly, as one gropes blindly in the dark for some familiar object. She tried to speak, but the words refused to come. Something like a dry sob rose and was strangled in her throat. Then, without a single word, she took her bow again and drew it softly across the vibrating strings. Austin looked up in momentary surprise. Then he sat spellbound, while she played the weird *Romance* of Svendsen's, once heard never forgotten.

He had heard it played by more than one finished musician; but this was a different rendering. It was like the despairing cry of a lusty swimmer failing near the shore, or the wail of a lost soul striving to escape from the sea of torture and driven back by a host of fallen angels. In those strains he read her heart as plainly as though speech had passed between them; he knew the bitterness of her life; he saw the vista gray and barren before her; and when the last note died away he learned in a brief glance from Ida's eyes all the strange discords had not confessed.

It was but for an instant. For in the next, overcome by the strong excitement she had just experienced, the bow slid helplessly from her nerveless fingers, and she fainted.

Symptoms of little moment in an ordinary person might in her case prognosticate the worst, and any new phase, however slight, was at once submitted to medical opinion. In the present instance, as she failed to respond readily to the customary treatment, Austin hastened for his father while she was carried to her room. She had over-exerted herself with her music was the general explanation of the seizure, and this was what the doctor was told when he answered the hasty summons. In a brief space, however, she yielded to his restoratives, and before he left the house she had dropped into a sleep quiet and natural.

For some time father and son went homeward in silence. Then the doctor asked abruptly:

"Does Ida know you are going away?"

"I told her this evening," Austin answered, and in some confusion, as he recalled the way she had received the news. "Father, do you know —?"

"Ah! That accounts for it," said the old man, as though speaking to himself. "Yes. Do I know what?"

"Well—I think—that is, I'm afraid—that Ida —" He stopped short, for the confession was alike tender and humiliating. But his father, who had feared such a contingency well-nigh from the first, understood what had been left unsaid.

"I know, Austin, I know. But what is to be done? The friendship that you have felt for her—that she believes she has felt for you—has been the one bright spot in her life. Seventeen years old and seventeen years of perpetual martyrdom. Do you know how long I give her to live?"

"I suppose that when she is twenty-one —" Austin began, but the doctor cut him short.

"If she lives to see the spring," he said gravely, "I shall be surprised."

The young man was startled, even shocked. There was silence between them for a few moments. Then the doctor said, with hesitation:

"Austin, I suppose you would not think of putting off your visit to the Harrisons? I know Marian expects you, but I think if she knew the pleasure you would be giving that poor child whose days are numbered she would be the first to bid you stay. In a case like this there can be no question of disloyalty to her. And, Austin—if you can—for heaven's sake let her still believe that she has found the affection she has craved all her life. The deception won't be for long, and it will comfort her more in her last struggles than I—or the entire College of Physicians—could hope to do with all the science that the world has ever known!"

Five weeks later in Ida's bedroom a thin ribbon of spring sunshine had struggled through a crevice of the window blind and lay a bright streak across the floor. Outside the garden was cheerful with the song of birds and the rustling of leaves. Inside sat the little cripple propped up with pillows, her pitiful vitality burning itself slowly away.

She knew she was dying, but the knowledge brought her no fear. Perhaps she believed that if eternity held for her worse torture than she had yet endured she had served



on earth an apprenticeship to pain long enough to fit her for it. Perhaps Austin Marshall's companionship and sympathy during the last few weeks were making the end comparatively easy. At any rate, when the door was opened quietly and he looked in, violin in hand, she greeted him with a grateful smile.

"Like to have some music?" he asked cheerfully, though he was pained to mark each day how her hold on life was weakening. "What shall I play?"

"Give me mine," she said suddenly, "and we'll play together."

The violin lay as usual on the table close by, but Austin hesitated.

"If you really feel equal to the exertion," he began, and then, answering the command in her eyes, he passed it to her without another word.

With tremulous fingers she drew her bow across the strings, and recognising in the opening notes her favorite lied, by Schubert, Austin softly followed, and in a moment was so absorbed he scarce noticed how her bowing became gradually weaker, until it faltered and stopped, just before the concluding bars. He looked up in sudden apprehension. Surely her face had not worn that strange gray shadow just before!

"Ida!"

She did not move.

"Ida! What is the matter—what is it?"

She opened her eyes, but they fell on him without a gleam of recognition. Then she dropped them on the violin she was still holding. A faint smile rested for a moment on her lips. With an unsteady hand she mechanically raised her bow. Then, with one chord—that of the Diminished Seventh—it dropped from her relaxing hold, but not before Austin had involuntarily concluded the phrase, so that the Diminished Seventh was resolved into perfect harmony.—*Black and White.*

**A Mt. Clements Concert.**—A concert was given last Saturday night in the Egnew at Mt. Clements, under the direction of William Steinway. This was the program:

Grand trio, Ave Maria, Bach-Gounod, Miss Gillies, Miss Heyman, Mr. Heberlein; baritone solos, Old Heidelberg, Jansen, Clang of the Hammer, Bonheur, Mr. Crane; piano solo, Spanish rhapsody, Liszt, Miss Heyman; soprano solos, Creole Love Song, C. Edgar Smith, Ghosts, Lang, Miss Gillies; cello solo, dedication, Popper, Unter den Linden, Volkman, Mr. Heberlein; grand duet, Calm as the Night, Goetze, Miss Gillies, Mr. Crane; grand trio, Proposal, Heberlein, Miss Gillies, Miss Heyman, Mr. Heberlein.

**To Study Abroad.**—Mrs. Katherine Jungen, who has been singing during the summer in All Souls' Chapel, in Newport, will sail Tuesday, August 20, on the steamer Spree for Europe. She will be accompanied by Miss Marie Barnard, the soprano, and together they will go to Paris to study singing. Both ladies are natives of California. Miss Barnard will be one of Sousa's soloists Sunday, August 18, at the Beach.

**Married.**—Miss Marguerite Wuerts, daughter of Mr. and Mrs. Christopher Wuerts, of Cleveland, Ohio, was married on Thursday evening, at her home in that city, to Mr. Celestin S. Wehrle, of this city. Mr. and Mrs. Wehrle have gone to France on their wedding tour. On their return they will reside in this city. Mrs. Wehrle is well known here as a violinist.

**Engaged.**—Besides the members of the Metropolitan Opera House Company for next season, already announced, Abbey & Grau have engaged Mme. Lola Beeth, a soprano from Vienna; Herr Otto Walnoefer, a tenor, and Herr Schwarz, a basso, who has already been heard here, all of whom will appear in the German performances to be given during the winter.

**Our Berlin Office.**—Among the callers at THE MUSICAL COURIER'S Berlin headquarters during our Mr. Floersheim's temporary absence from the German capital recently were Miss Todd, Miss Marie Maurer, of Steinway, L. I., and Otto Schoemann, correspondent of the *Dramatic and Musical Times*, of Chicago.



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BRITISH OFFICE OF THE MUSICAL COURIER,  
15 ARGYLL STREET, LONDON, W., August 3, 1896.

THE London musical season has at last come to an end with a performance of Romeo and Juliet on Monday night. Following is a full review of the opera season, and in this connection the concert season this present year has not been so successful from a financial point of view as some of its predecessors. There have been a great many concerts, and speaking from the artistic standpoint the general average has been higher than usual. There have been several series of orchestral concerts, besides numerous others, both private and public, where most of the leading artists of the world have made one or more appearances. Preparations are going forward for an unusually active season, commencing next October.

There is no doubt that the support for concerts at present in London is far greater than it has ever been before, and this is probably the best evidence at hand that London is becoming more and more musical. There is, however, the deplorable fact that there is very little money in these concerts for the organizers, with the exception of a few of the best orchestral concerts, and those organized by leading artists who have a clientele ready to give them practical proof of their appreciation.

The only musical programs to be heard in London the past week have been those of the Strauss Orchestra at the Imperial Institute, which closes its two months' season next Friday. This body of instrumentalists have been fairly successful in attracting a great many people to the Imperial Institute, but the opinion of musicians seems to differ as to their supremacy in their particular line. There seems to be no question of the ability of Herr Eduard Strauss, who gives a very distinct character to what his band plays, either dance music or classical selections being very enjoyable. Altogether, I should say their stay in London has been successful both financially and artistically.

On Saturday evening the London public, which is never allowed to want for entertainment, will be invited to the first promenade concert of the forthcoming series at Queen's Hall. A band of some sixty performers, selected from our best orchestras and led by Mr. Fry Patker, will be under the efficient conductorship of Mr. Henry J. Wood. This gentleman in selecting his programs has proved eclectic in his tastes, and the public may look forward to hearing a good many orchestral gems which have not been played in the metropolis for some time.

He will give movements from the great symphonies and excerpts from Wagner at each of his programs, but no night will be reserved for the works of the last named composer, and full symphonies will be given only on Wednesday evenings.

Mr. Wood will make a specialty of light, descriptive or-

chestral pieces from the different schools, drawing largely from the French, including works from Auber, Adam, Offenbach, Chabrier, and Gillet. English composers will also be well represented.

Several selections will be taken from Eugene Onegin, Dvorak's Slavonic dances, Drag von der Vallias (Mailart), some of Chopin's piano music, orchestrated by Saint-Saëns. Other interesting items will be the rarely heard King Stephen overture of Beethoven's and selections from the new Russian opera, La Nuit de Mai, by Rimsky-Korsakow.

With his fine orchestra and soloists Mr. Wood will give us musical evenings that must prove popular.

Mr. Wood has had wide experience in conducting both opera and oratorio, and he is besides an all round musician. He early played the organ. He is an excellent pianist; is familiar with all the instruments of the orchestra, is one of our leading vocal teachers, and has composed several works, which will be noticed at length in a subsequent article.

Among the American singers who have been engaged are Mme. Duma, who was with the Carl Rosa Company last year; Miss Regina de Sales, Miss Anna Fuller, a young soprano from Philadelphia, who has been studying with Mr. Wood, and who will make her London debut at these concerts; Mme. Belle Cole, who has just returned from America; Mme. Vanderveer-Green, who is now under contract with Mr. Wolfsohn for a series of concert appearances in America next autumn and winter. Mr. Watkin-Mills and Mr. Ffrangcon-Davies are also included, besides many other well-known vocalists.

Mrs. Katharine Fisk and Mr. Fisk are in Paris enjoying their holiday.

Mr. Otto Cantor is working on a cantata on the subject of Burger's Leonore, which is written to order for an important American firm of publishers, and is to be delivered by July, 1896. The libretto is from the pen of Mr. Harold Boulton, who worked in conjunction with the late Goring Thomas.

I have just received a letter from Mr. Clarence Eddy, in which, speaking of his visit to the metropolis, he says that he has had the pleasure of meeting here Sir Alexander Mackenzie, Dr. J. F. Bridge, on whose organ at Westminster he had the honor of playing; Sir Walter Parratt, who invited him to Windsor; Dr. George Martin, who initiated him into the mysteries of the organ at St. Paul's; Dr. F. H. Turpin, Dr. Peace, and Dr. Campbell, who invited him to play at the Royal Normal College for the Blind at Norwood. After a most pleasant sojourn in London he goes to Leamington, Stratford-on-Avon, Warwick, and the many interesting places in the neighborhood, and on the 18th crosses to Paris at the special invitation of M. Guilmant, to spend two weeks with this famous organist and composer at his home in Meudon. Miss Ross Ettinger, who has been studying with Mrs. Eddy, will accompany them, and early in September will commence a course of lessons with Mme. Marchesi, who is enthusiastic over her voice. From Paris Mr. and Mrs. Eddy will go to Switzerland for a month.

Several Americans attended THE MUSICAL COURIER At Home given by Mrs. F. V. Atwater last Thursday. Among them was Miss Anna R. Bradley, from Chicago, who has a soprano voice of phenomenal range, singing from F below middle C to an octave above high C. She displayed her voice to advantage in Love in Spring Time, by Ardit, and La Primavera, by J. Solomon Tory. Miss Meeker, another Chicago young lady, sang Goring Thomas' As When the Snow Drifts, and If Thou Didst Love Me (Densa). She had considerable concert experience in America before coming abroad, and has been studying the past year with Blume. Miss Margaret Goetz sang Across the Dee (Coombs), and Ich grolle nicht (Schumann). Miss Goetz intends to return to Chicago early in September. Mrs. Albert Barker gave several acceptable recitations, Mme. Guy d'Hardelet sang several of her own songs. Mr. Arthur Wellesley also recited, and Mr. Alfred Henry played two selections from Chopin, and Miss Rosa Green sang Guy

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d'Hardelot's Sans Tol. Miss Maud Evans accompanied. Among those present might be mentioned Mrs. Arthur Goodman, Mr. Bamedi, of Washington; Miss Lillian Littlehales, the 'cellist, who soon returns to America; Mr. Marc A. Blumenberg, Miss Pauline Joran, Mme. Vanderveer Green, Mme. Clara Poole, Mrs. Frank Leslie, and Mr. Sydney Thompson.

Mr. Dexter Smith, of Boston, leaves Liverpool on August 8 on the Pavonia for Boston, and is due at home about August 16. Mr. Smith has had a pleasant sojourn in London this year.

Mr. Virgil is going to open a piano school in London for teaching the piano on the principles of the Virgil practice clavier.

Miss Pauline Joran has gone to Paris to take up her permanent residence there. She will be accompanied by her mother and sister.

Mr. Alfred Gibson has been appointed a professor of the violin at the Royal Academy of Music, and will take up his duties at the commencement of the next term on September 26. Our readers will remember him as the viola player in the quartet at the popular concerts. Mr. J. T. Carrodus was also selected for a similar post just a few days before he died.

In distributing the associateship diplomas of the Royal College of Organists on July 26 to the forty-six successful candidates, including a blind gentleman, Mr. E. H. Thorne, who presided, spoke of the necessity of church organists acquiring a deeper knowledge of the Bible in order the more intelligently to interpret the Psalms and sacred music generally, and also recommended a close study of old church music.

The famous flute player, M. Henri Altes, died at the age of seventy, on July 26, in Paris, after a severe operation. He was for many years flute soloist at the Paris Opéra and professor at the Conservatoire, and he was succeeded in both capacities by M. Taffanel, now conductor at the Paris Opéra. His brother, M. Ernest Altes, was for a long time leader of the orchestra at the Opéra.

Negotiations are in progress for a short autumn season of opera in English at Covent Garden, to begin in October, under the management of Mr. Hedmond, the well-known tenor, who has for some time been one of the leading tenors of the Carl Rosa Opera Company. Probably the Walküre in English would be one of the features of the undertaking.

Our hearty congratulations to M. André Messager on his marriage to our popular English song writer, "Hope Temple." We shall undoubtedly now see more of this gifted composer, whose La Basoche and Mirette we are already familiar with.

Madame Calvé was especially invited to spend two days with the Queen at Osborne, but as the dates named by Her Majesty interfered with Madame Calvé's prior arrangements she could not accept. Among the songs that she would have sung was Guy d'Hardelot's Visions. It was with this famous composer that Madame Calvé studied English diction. Madame Calvé returned to Paris on Sunday, and Mlle. Landi and M. Bonnard have been honored with the royal command to proceed to Osborne in Madame Calvé's place, accompanied by Signor Tosi.

At the short season of Wagnerian opera in English projected in October at Covent Garden by Mr. Hedmond will be introduced to the English public the Austrian prima donna Frau von Januschowsky in Die Walküre and Siegfried. This lady, who is well known as a Wagnerian singer in the United States and elsewhere, has also been engaged for Messrs. Abbey & Grau's American season in November. She will sing at the Worcester Festival the third week in September, and return to London in time for the season, providing it comes off.

At the present time, says the *City Press*, there is living in one room in a neglected quarter of London a once world renowned soprano whom thirty years ago everyone was rushing to hear. Reverses have swallowed up all her savings, and now, utterly forgotten by those who were once her devoted admirers, she lives, or rather exists, on the

bounty of two or three fellow professionals upon whom fortune has smiled.

The benefit for the Theatrical Choristers' Association took place at the Gaiety on Wednesday afternoon, under the patronage of Princess Mary of Cambridge. Besides contributions by many favorite vocalists and comedians, Sir A. Sullivan conducted a chorus numbering 200. A substantial sum was realized.

After the performance of *Carmen* at Covent Garden on Saturday night many of the members of the opera company assembled on the stage, and Sir Augustus Harris, in a complimentary speech, in which he referred to the popular conductor's services to opera in London during the past thirty years, presented Signor Beignani with a handsome baton, designed by Signor Palazzi, of Turin, and exhibited at the Turin Exhibition recently. The signatories to the subscription list included Sir Augustus himself, Mesdames Calvé, Melba, and Eames; Messrs. Alvarez, Vignas, Maurel, Plançon and about twenty others, members of the company. The baton, which is a genuine work of art, is of ivory, with heavy platinum mounts and gold shields, and most exquisitely designed figures in gold work. These tiny figures, which are playing musical instruments, twine round the ivory stem, and at the summit is a winged figure of Fame in gold. A somewhat similar baton, the stem in silver instead of ivory, was presented to Signor Mancinelli by the leading members of the company, headed by Sir Augustus Harris, who acknowledged in fitting terms the invaluable services that Signor Mancinelli had rendered to opera at Covent Garden.

Madame Guy d'Hardelot, the popular composer, who has exceptional talent as an interpreter of songs, intends to teach French diction in London, commencing soon after the holidays. Instruction of this kind by such an authority will fill a long felt want.

The National Eisteddfod at Llanelly opened, as was announced, at 10 o'clock on Tuesday morning. I have received preliminary reports and reviews of the first day, and I will give a full report of the undertaking in my next letter.

Miss Ella Russell, Mr. Ben Davies and Mr. Ffrangcon-Davies were the principal solo vocalists.

M. Bruneau, composer of *L'Attaque du Moulin*, is progressing favorably with an opera to a libretto by M. Emile Zola. He has just finished the first act.

On Wednesday a meeting of the executive committee of the Leeds Musical Festival was held, under the presidency of Mr. Thomas Marshall, when a few additions were made to the program already announced. For instance, it is proposed on Thursday evening to introduce Purcell's solo and chorus, *Come if You Dare*. On the following morning Herr Emil Sauer will play Liszt's *Rhapsodie Hongroise No. 12* and Schumann's *Nachtstück*, op. 23, in addition to Weber's *Concertstück*. Two short vocal pieces will be introduced into Friday evening's program, and Mozart's overture, *Zauberflöte*, is to be played at this performance instead of on Thursday evening, as previously announced. A place will be found in the Thursday evening program for Rossini's overture to *William Tell*.

Negotiations are now in progress with Mme. Patti to make a series of appearances with the Abbey & Grau Opera Company in their season at New York of 1896-7. It is rumored also that she will appear next winter in a gala performance at the Paris Renaissance Theatre. One of the principal features of the program will be the production of the little musical piece by M. Georges Boyer which was recently tried at Mme. Patti's Welsh castle, Craig-y-Nos, mentioned in these columns last week. M. Boyer, who has been during the last few days the guest of Mme. Patti and her husband, Signor Nicolini, at their Welsh home, is well known as a novelist and journalist, and has written several librettos for M. Massenet and other French composers.

M. Massenet is now hard at work on his new opera *Cendrillon*, at his summer house Pont de l'Arche. As announced in these columns recently the libretto is by M. Henri Cain, who also acted in a similar capacity in La

Navarraise. Massenet is reported to be greatly pleased with M. Henri Cain's arrangement of the nursery story.

THE TONIC SOL-FA SYSTEM.—The summer normal school for music teachers, held by the Tonic Sol-fa College, has been during the past week in session in London. This is the twentieth year of the gathering, and the students are numerous. A national congress of tonic sol-faists has been arranged to take place in Glasgow in September, under the presidency of the Lord Provost.

ARTISTS ENGAGED FOR OPERA 1896.—Sir Augustus Harris has already made several of his arrangements for the next opera season at Covent Garden. Among those who have already signed engagements for 1896 are: Signori Alvarez, De Lucia, Bonnard, tenors; Ancona, Gillibert, Pini-Corsi, baritones; Plançon, Arimondi, Castelmary, Vascetti, basses; Mesdames Calvé, Melba, Sembrich, Lola Beeth, soprani; Meisslinger, Brani, Olitzka, contralti; with Signori Mancinelli, Beignani and Sepilli as conductors, and a full chorus and staff. Sir Augustus is also negotiating with Mme. Adelina Patti, Mme. Albani, Mme. Eames, the brothers De Resaké, and others who have proven themselves favorites with his public.

#### A Summary of the Opera Season.

A glance back at the work done at Covent Garden this season is a far less exacting task than it was last year. From the beginning of May up to the present date the operatic performances have, with the solitary exception of *Harold* (and perhaps I might add *La Navarraise* as a second novelty), been confined absolutely to repetition of works whose very familiarity in some cases has grown old fashioned, and whose representation has been simply and solely brought about as a vehicle for some star artists.

Many, no doubt, may have been inclined to regard a season which has had for one of its attractions the reappearance of Adelina Patti on the operatic stage as being entitled to take highest rank in the annals of the present Covent Garden management, but, while not in the least denying the interest attached to this popular singer's return to the stage, I cannot but see that such an influence is destructive to the former enterprising policy of Sir Augustus Harris. In fact, in point of actual musical value and interest, this season of 1895 cannot compare with that of 1894, or indeed with some others that have preceded the present year.

There have been many disappointments in the season just brought to a close, chief of these being the absence of M. Jean de Resaké, and in consequence the impossibility of having the promised Wagnerian work. Both *Tristan* and *The Meistersingers* were confidently looked for, and neither was forthcoming.

Had not M. Alvarez shown himself to be now a tenor of the highest calibre matters would have gone very badly with the Gounod operas, for, good as M. Bonnard undoubtedly is, he is not as yet strong enough to carry out our ideal of a romantic hero. Signor Tamagno's vigorous style found sympathetic environment in such well worn works as the *Trovatore* and *Le Prophète*, but his real help to the art of the season was found in his *Otello*, a rôle in which he is by physical reasons at present unequalled.

M. Bertram, who promised well, fell away early, owing to serious indisposition, and the loss of this tenor must have made the manager's work doubly heavy. Signor de Lucia, valuable in modern Italian drama, left at the beginning of June, and Signor Vignas came to fill his place. Of the two De Lucia was perhaps the more useful, as his repertoire is very large. Signor Vignas seems to have overstrained his voice; emphatically it may be declared that he is not in his proper element in Wagnerian work. He did far better when he supported Mme. Melba in *Lucia di Lammermoor*. M. Maugière, a young tenor who has done well in America, may be also noted here as one who will no doubt rise to bigger things. He made a distinctly favorable impression at Covent Garden.

The real giants of the season have been, unhesitatingly, MM. Alvarez and Plançon; the unimpaired beauty and vigor of the latter artist's superb voice, the excellence of his diction, and the purity of his style, have never been more

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sincerely appreciated. Mr. Plançon has done loyal work this season, a double share of work of course falling to his lot owing to the absence of M. Jean de Reszké.

M. Gillibert, another French artist, has come well to the front; while all that Signor Arimondi has done has been excellent. Somehow M. Albers hardly seems to have had his full chance. Had L'Attaque du Moulin been given we should have once again welcomed this sound artist in a fine part, but Bruneau's opera was still another promise unfulfilled. A certain Signor Verdi sang once, and once only, and Signor Pessina had his laurels wrested from him by the arrival of M. Maurel to sing his original rôle of Falstaff.

In both of Verdi's latest works the celebrated French baritone was at his greatest; in fact, the performances of Otello and Falstaff must be written down as two of the most memorable and successful occasions of the year. The tenor support to Mme. Patti was given by Signor de Lucia; she further had the collaboration of Signor Ancona, who has worked very hard this season, but who scarcely seems at home in Mozart or Rossini as yet. Signor Pini-Corsi, a very clever little actor, deserves more than passing mention, while a certain amount of condolence may be offered to Mr. David Bispham in that he has had so little opportunity of using his great talents.

What Mr. Bispham has done has, it is needless to say, been done with that spirit of thoroughness and that power which are so peculiarly his. He has proved to us in the past season of what metal he is made, and the fact that he has been heard so little in rôles in which he has achieved so much fame is to be deplored. In the old-fashioned Fra Diavolo, however, Mr. Bispham had the chance of recreating an old part, and he took full advantage of it.

But for Mr. Bispham and for Mme. Albani I fear Mr. Cowen's Harold would have been an even greater depression than it was. When praise is lavished so indiscriminately on Mme. Patti, it should surely be meted out in like manner to Mme. Albani for the really fine work she has done in opera. To gauge the value of Mme. Albani's art we have but to substitute another singer in her place and we find the difference at once. As for instance, when Miss Marguerite Macintyre (beautiful, young and vastly improved as she is) took the part of Desdemona, it was impossible not to feel Mme. Albani's loss. She is in the truest sense cultivated and reliable, and her singing art is an education.

In Miss Marie Engel, Mlle. de Lussan and Miss Macintyre we have had three exceedingly charming singers. Especial note must be made of Miss Engel's *Cherubino*, of Mlle. de Lussan's share in Falstaff, and of Miss Macintyre's *Leonora*. The sisters Ravogli have been less in evidence this year. The reputation these sisters have in London belongs to them in no other country; here they have been always lamentably and incomprehensibly overpraised. Mlle. Sofia Ravogli and Miss Florence Monteith belong to the category of singers who have not the smallest qualification for appearing in grand opera. How different to turn to the work done by that wonderful little artist, Mlle. Bauermeister! It is a labor of love to chronicle once again the invaluable services of this admirable singer. She has been indispensable.

The failure of Mme. Bellincioni was amply atoned for by Mme. Calvé, who made a late but welcome rentrée, and who has sung better this season than she has for years.

Her *Carmen* had the noble support of M. Alvarez as *Don José* and Mme. Melba as *Michaela*. It has been, in fact, on Mme. Melba's graceful shoulders that the brunt of the prima donna's work has fallen, and she has risen fully to the occasion, and considerably enhanced her celebrity. Starting a little fatigued, the Australian singer soon recovered herself, and has given us on every occasion she has sung further evidence, if it were needed, that her golden voice reigns to-day supreme over all other sopranos. There may be higher voices and more phenomenal ranges, but the rich, full glory of Melba's tones belongs absolutely to herself. It is fortunate that the rumor she was not to sing here next season has been proved incorrect. We have yet to hear her in Manon and in Die Meistersinger.

Mme. Eames must always command a certain power, for

there are few women singers who possess such beauty and personal charm as she. As *Elisabeth* in Tannhäuser, Mme. Eames made her greatest mark this season; it was a very sweet performance, and the picture of this lovely, saintly woman in her splendid robes is one that will live long in the memory.

Miss Pauline Joran has made a decided advance this season. She was especially successful in *Nedda* and as *Alice* in Falstaff.

Really excellent work has been done by Mlle. Brazzi and Mlle. Olitzka, and mention may be made of Mlle. Messinger in Harold. Mme. Brazzi made her début, and a most successful one at that, in *Siebel*, which she sang some seven times in the season. She took the part of *Lola* at two days' notice, making a decided hit. M. Brazil has been treated a little harshly by his critics, but he may take heart of grace; he is young and he has a beautiful voice.

Of the conductors Signor Mancinelli comes first. Signor Randegger made a rare appearance, and did splendid service when the Nozze was produced. Signor Bevilacqua was thorough and effective in the important works allotted to him, and Signor Seppelli made a step forward. M. Flon, who conducted Petruccio, the prize English opera, which calls for no comment, had no opportunities this season of showing his talent.

The stage management, scenic effects, orchestra, and last, but not least, the chorus, must be commended. Sir Augustus Harris had less chance for splendor of mounting this year than usual, but as I noted last week, when the chance came, as in La Navarraise, he took fullest advantage of it, and altogether, although there have been the inevitable disappointments, absences and broken promises, we still owe him a big debt of gratitude for services rendered in the operatic cause, and we hear with real satisfaction that the season just ended has been in the most complete sense a pecuniary success at Covent Garden.

The following corrected list shows what operas have been given, and the number of times that each has been performed: Faust, 8; Carmen and Cavalleria, 6; Romeo, Otello and Pagliacci, 5; Trovatore, 4; Harold, Lucia, Rigoletto, Traviata, Lohengrin and Fra Diavolo, 3; Orfeo, Philemon et Baucis, Le Prophète, Don Giovanni, Le Nozze di Figaro, Il Barbiere, Falstaff and Tannhäuser, 2; Mefistofele, La Navarraise, Les Huguenots, and Petruccio, 1.

FRANK D. ATWATER.

### Miss Morgan at Bar Harbor.

MISS GERALDINE MORGAN, the violinist, is a welcome addition to the visitors at Bar Harbor and she is in constant demand for the many concerts there. Miss Morgan gave a concert at the Hotel Belmont last Friday, with Mr. Walter Damrosch at the piano. Here is the program:

Concerto (second and third movements), Mendelssohn, Miss Geraldine Morgan; songs, Autumn and Spring, O. Weil; Sonata (for piano and violin), Brahms, Miss Morgan, Mr. Walter Damrosch; Legende, Wieniawski; Zapateado, Sarasate, Miss Morgan; Walter's Preis Lied, from Die Meistersinger (arranged for piano and violin by August Wilhelmj), Wagner; accompanist, Mr. Orr.

Miss Morgan played a few evenings ago at ex-Secretary Whitney's house. She expects to perform with Mr. Damrosch at many musicals within the next few weeks.

**Praise for Ensemble Artists.**—The Cincinnati Commercial Gazette of August 4 printed the following in its columns:

"Miss Laura Schafer and Miss Marie Miller, two Ohio girls now residing in St. Louis, are making an enviable reputation for themselves in the field of piano work, surprising critics and musicians alike by their perfect and artistic ensemble playing."

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BOSTON, Mass., August 11, 1895.

I DID not go to the Castle Square Theatre Monday night to see The Grand Duchess, in spite of my anxiety to hear Miss Tillie Salinger. The Journal told me the next morning that Miss Salinger in two respects showed great daring: in riding a spirited horse upon the stage and in wearing a bright red dress, in glaring contrast with her flaxen locks. The Transcript of the 6th said: "The over-heralded and zealously boomed Miss Salinger was wholly unequal to the task of representing the Grand Duchess of Gerolstein, either in acting or in song. . . . The audience was variously informed that the departed sire of the duchess possessed a famous sabber, sober, sower, sawber and saber."

And how was our old friend, Mr. William Wolff? The Transcript said, in strict confidence of course, that his General Boum was "a thing of pity, acted without art, discretion or common sense." I feared 'twould be so. The Transcript added, "The army of the Duchess of Gerolstein was clothed in wonderful and startling habiliments, various insignia announcing it to belong to that American order known as the Sons of Veterans."

Amorita is the operetta this week at the Castle Square, and the Sphinx will again be at the Tremont. Lillian Russell will be at the latter theatre September 2 in The Tsigane.

Have you seen Les Vebers? They are not dancers, or contortionists, or any specialists of music hall fame. I know nothing about them except the book that bears their name. Letterpress and caricatures of this same book are amusing. The authors could not find anybody to write a preface, they say, although they visited and implored many, from Zola to Marcel Schwob. You should see the picture of Zola leaning on his hoe! When the Vebers told him frankly their book was a collection of articles de Paris Zola replied, "In that case, gentlemen, I refuse to act as tooter at the door of your bazar."

Alexandre Dumas was at first delighted. "It's a long time since I wrote a preface. One gets rusty through inaction. I confess to you I only write my plays on account of the preface with which I adorn the volume, and I have often written the preface before I have composed the play. After all, the preface is of the greater importance; the book at the best is merely an illustration of it, or, if you please, the demonstration. The Bible is a book of which Genesis is the preface. One might rest satisfied with Genesis, and I do not know why humanity, in good understanding with God, thought it necessary to push further. I have a large order for prefaces from Buenos Ayres, where they are publishing my dramatic works; it seems that over there they demand alterations. Besides, I myself see the necessity of certain changes, and for the legendary 'Tuez-la!' I shall substitute the maxim 'Bats-la!' More humane, more opportunist, less radical. You know those people of a hot climate might take the maxim literally, and you would then see a hecatomb of unfaithful wives. It is not necessary to throw paving stones at the adulterous woman. Explain your book to me. Do you treat the important question of legitimate relations between the sexes? No? Do you present a new solution in favor of natural children? No? And the fille-mère, what do you do for her? Nothing? You astonish me; you really sadden me! Aside from these subjects of discussion life is without interest."

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Dumas learns the nature of the book and refuses to write a preface. "Outside of sexual misunderstandings and matrimonial irregularities I should not know how to discuss anything."

Coppée was delighted with the invitation, but, indulging in reminiscences, he would not come to the point. "Ah, I have saved a little anecdote for you. 'Twas in the good old days of Parnasse. At that time I used to go to the Café des Mille-Colonnes, where I met poor Glatigny, my old friend Mendès, then in the full bloom of youth, and Dierx, who has made his way and is to-day a librarian. One day in the month of January, 1858 (My God, I see it as if were now!), Baudelaire said to me, 'My dear Francis' (because at that epoch I called myself Francis and Sarcey called himself François; since then we have swapped Christian names and he has added a conjunction to mine to give it more weight)—Baudelaire said to me, 'Francis,'

"And then they went to Bourget. They found him very tired. He had had an order from an influential English furniture house for an analytical novel."

Marcel Prevost was busy cutting virgins in halves.

Jules Claretie counted his visitors among the most talented he knew. "but situated as I am \* \* \* the functions which I discharge \* \* \* the responsibility. \* \* \*"

Marcel Schwob asked coldly, "Preface? What's a preface?" "You know very well," answered the Vebers. "It's what they put at the beginning of a book." "Oh, yes," said Schwob, "it comes from the Latin 'prae' before, and 'fari,' speak. But, gentlemen, I am too well bred to speak first. When one wishes a preface, he does it himself; he does not bother people at their homes by asking senseless requests."

And so there is no preface.

You should read of how Sarcey went to the first performance of *Œdipus Rex*, produced under the personal supervision of Sophocles. You should read the burlesque of the *Goncourt Journal*. You should read of the visits of Jules Lemaitre to members of the Academy. And you should see all the pictures, especially those that illustrate advertisements in the newspapers.

But let us this week consider the account given by the Vebers of the 1,004th performance of *Don Juan* at the Paris Opéra and the visit paid by them to Don Juan himself.

I wish you could reproduce the pictures. Mozart looks out of his window as the Vebers ring the door bell and see the name "Mozart, musicien." Mozart laughs and holds his sides. Mozart plays the piano, and such a piano, and oh, the brothers listening! Mozart receives his Turkish decoration. Then the Commander is dressed as a Parisian fireman. Don Juan smokes a cigar as he points out his 1,004th. And the pictures of fourteen of his flames, with their dedications written on the photographs, as "No. 327 ppure mon gigolo," "No. 31, souvenir d'un béguin, La. Gale."

Some of the puns are not to be translated, as when Don Juan receives a decoration: "Tiens," he says, "L'ordre du Bain! Et c'est un crachat! Curieuse contradiction!" But why contradiction? Because "crachat" means "spittle," but in the terminology of decoration "a star." 'Tis a flippant jest, to be sure; but how are you going to preserve its rankness in English?

So, too, there are local allusions, slang, that must be paraphrased, or that are without significance to everybody except those fortunate beings who drink their bocks of an evening along the boulevards.

And forgive the blunder made in respect to the language of the original libretto of Don Giovanni.

The 1,004th of Don Juan.

The older a thing is the more respectable it is; this is why so many rogues persist in growing old and why the world surrounds with respectful considerations senile villains. Age improves music as well as wine. Thus we

have suddenly discovered excellent qualities in the music of M. Ambroise Thomas after we had heard it a thousand times. It is necessary that we should be decrepit to have reached such a point! We no longer count by centenaries; we count by millenaries.

The management of the Opéra announced lately a festival performance, the 1,004th of *Don Juan*. We immediately went to the house of the celebrated composer, Mozart. They have pretended that the author of *Don Juan* died long ago—an absurdly false statement. Wolfgang Amadeus Mozart is indeed alive—well, at least, he is as much alive as M. Ambroise Thomas. For some years, disgusted generally with the world, and especially with musicians, he withdrew to a pretty little house in the country near Paris. He lives there on souvenirs, and on vegetables raised by himself. To busy himself during the day he finds amusement in picking out harmonic errors in new scores; he plays the compositions of old masters whose centenaries are never dreamed of, he brushes up his own works, and he takes life as it comes.

The amiable old gentleman opened the door and ushered us into a little salon in the style of Louis XVI., where a grand piano threw out a very modern note, if I may so express myself. As soon as we had unfolded the purpose of our visit the jovial centenarian exclaimed: "That's first rate! Are they taking me up now? And yet I thought I was utterly forgotten! Are you sure they are busy with *Don Juan*? Extraordinary! I can't get over it! After all, that is just the same to me; M. Bertrand and Gailhard can countermand the ceremony if they are so disposed; I shall be worth neither more nor less, and I abandon such satisfactions of vanity to our young composers. I beg you to announce that for reasons of modesty I shall not appear at this performance."

"Your country, as is its custom, was not hospitable to me; it gave me the same reception that little Richard also endured."

"Le Petit Richard? Le Petit Sucrier, you mean."

"No, Richard Wagner; you know him well; the man who made such pleasing imitations of Mendelssohn. Ah, if he had only wished to be a little more serious and a little less skillful! Nevertheless he will improve. \* \* \* But what was I saying? Oh, yes, \* \* \* I was saying that your compatriots lacked judgment. Of all my works they like *The Magic Flute*, a fairy story. You may rest assured that my chamber music bores them to death. They have no musical taste. But let's go back to Don Juan, which they have just discovered. I have twice been curious enough to go to the Opéra. The first time they sang *Don Juan*. In the boxes and the stalls animated conversation prevented the audience from being bored by the opera. True, during the serenade there was a moment's silence. When *The Commander* entered everybody had gone out. *Don Juan* was very anxious to go out, too, and he would have if *The Commander*, a man of duty, had not held him back by the hand. Deeply distressed, I left the theatre."

"The second time I went to the Opéra they gave a little bit of a thing by Jules Massenet. This fellow is maliciously sly. He knows that the French do not go into a theatre to hear music, and he has substituted for it the frankest cordiality. (Here the dear man was seized with a fit of laughter wholly Germanic.) You see the trials have been conclusive. You receive foreign composers with volleys of baked apples; as for your autochthonous composers, you refuse them even these apples, which would prevent them from dying of hunger. No, it is not worth the trouble to persist in playing fine things to you, and then receive for them only posthumous profit."

Then Mozart sat down before the piano, and kept on talking, while he played softly airs from *Don Juan*.

"Yes, the great vice of opera as it is practised to-day is the lack of unity in inspiration. Stop a moment \* \* \* I myself am not free from this reproach. I saw your

Molière's *Don Juan*. When I got home I said to myself, 'Yes, yes, there is something to be made out of that, if one is willing to work. There's a pantomime or a ballet.' I looked up Paul Meurice, for want of Louis Gallet, and I begged him to make a libretto for me as soon as possible. The work did not drag. In a week the libretto was ready, and it was then translated into German for me. Your librettists are more skillful than your musicians. You French are a nation of librettists. Then I began to work. That's how I wrote *Don Juan*."

Just then one of the municipal guard entered, bearing a casket. Mozart opened the box and uttered a cry of surprise.

"Bah! The Nicham! And why? Do I care for such gewgaws?"

We entreated the old master to permit us to put the ribbon about his neck. He consented with good grace, and was immediately in his shirt sleeves. It was a solemn moment.

Before withdrawing we asked him what he thought of Mignon.

"Mignon? A woman \* \* \* Oh, as for women, you know, I am through with 'em. My age \* \* \*"

"No, no, 'le pays où fleurit l'homme rangé'—the opera by Ambroise."

The name tickled him: he stamped his foot, he beat his sides; he laughed himself sick.

"Oh what names your composers have! Jules \* \* \* Thomas; one would say that they had chosen them purposely. The whole thing is a joke. One makes chamber music with a name like that."

We saw there was nothing more to be gained from him. When his laughing fit was over, we rose to go. And he said:

"If you wish further information, go and see *Don Juan* himself. He can tell you more than I can."

As we left him, we heard him repeating between his gums, "Thomas! Thomas! Elle est bien bonne!"

These Germans are fond of very coarse jokes.

#### A VISIT TO DON JUAN.

Who does not know the truly Parisian physiognomy of Don Juan? Who would dream of disputing with him the position of "starting" all elegances? Don Juan lives in handsome lodgings in the Cercle des Relations Mondaines. There we found him.

Two things struck us in the vestibule. First the portrait of the lodger, painted by Whistler; harmony in green and silver. The face is still handsome, nevertheless a little tired. The bedroom eye burns under the lens of a monocle. He is a little round shouldered, from being always on parade. Like the grenadiers of the Guard, his front hairs beat a retreat slowly, so as to save the crown hair in their rout. The celebrated amoureux is clothed in a smoking jacket; his advertising trousers have the latest crease. The ensemble is indescribably seductive.

It was in this vestibule that we saw a statue of the Commander. The Commander, too, is well preserved. We found him all over the apartment, in the form of inkstand, candlestick, seal, cane head, &c.

But behold Don Juan himself.

"Excuse me," he said; "I have just finished my fifth toilet. I have only a little time for you; for I must correct the proofs of my biography."

"What is the title?"

"I am hesitating between '*Don Juan Intime*' and '*Don Juan et les Femmes*.' I know why you are here. You come for my 1,004th. Yes, even at my age, I have still inspired a passion, a true passion. And it is the one of which I am proudest. You are right in celebrating my 1,004th, the purest, the most envied."

"What are you talking about?"

"Why, about my 1,004th woman. Yes, I have beaten

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my record, and I now cry 'Halt?' Gentlemen, Don Juan is about to marry. My life needed a sanction less fabulous than the engulfment in hell. A divine creature was near me, good as an angel, beautiful as one could wish. She took care of me when my dyspepsia tormented me; she surrounded me with comforts; her caresses were sweeter to me than those of the departed loved ones. I raise her to me, I marry her; I thank her for accepting me, unworthy as I am! Hark, here she comes, the darling; now you will see a burst of sunlight as she enters."

The door opened; there appeared a frightful shrew—a lot of filthy grease, crowned with a cap; an apron drawn tightly round this heap tried to define a figure. And this was the 1,004th of Don Juan. Ultimate philosophy! He married his charwoman!

She looked at us with a mistrustful air and then addressed our host: "I say, aren't these people going soon?"

"Yes, my angel, they are going directly. Anna mine, you are a heavenly wonder."

"I must do up the parlor before I put the beef to boil. Hurry up, now, or I'll get mad."

She went away. Don Juan seemed ravished, in an ecstasy.

"Eh? Isn't she beautiful? What do you think?" He was not mocking. This horror seemed to him a perfect marvel. Oh, Commander, it was not worth your while to descend from your pedestal.

Then Don Juan said: "I will show you the 1,003d, and you will admit that they suffer in comparison."

He led the way to his study. Through an open door we saw his bedroom. In the centre was the famous bed, tomb of female virtue; it is unnecessary to add that it was a "lit-bateau." Meanwhile Don Juan took from his writing desk an immense album of photographs, all of them with autograph inscriptions.

"I lock them up here so that Anna cannot see them. She is so jealous! Look! become acquainted with my acquaintances. Where is the old young man who at this very moment could display such a collection? But now I do not care for them, now that at last I know the meaning of love."

We asked permission to take sketches of them. He consented, and, thanks to his good nature, we are able to present here several faces.

"I shall not invite you to my wedding," said Don Juan; "it will be exceedingly quiet. I wish to hide my happiness. And then they would crack jokes. Don Juan married! Poor fools, how I disdain their raillery to-day! I have discovered the meaning of life, or rather of my life. Nevertheless, I cannot understand why they celebrate this event by such exceptional rejoicing. The managers of the Opéra are truly indiscreet. Such puffery does not become them. I shall not appear at this ceremony; my maxim is, 'Room for the young!' I have had my fling; now I retire to live in my hole, like an ant. When the devil is old he turns termite."

Just then one of the municipal guard entered, bearing a casket. Don Juan opened the box and uttered a cry of surprise.

"Halloo, the Order of the Bath! And it's a star! Singular contradiction."

"Are you not proud of it?"

"Pooh! The Other one was Commander! Help me try it on."

He took off his jacket. We passed the great ribbon about his neck. It was a solemn moment. There should have been spectators.

Don Juan begged us to leave him alone with his emotion. We consented, the more willingly because other duties awaited us. Centenaries are becoming more numerous than first nights, and we had the same day the centenary of l'Ecole Polytechnique, the fiftieth of M. Bertrand, the 1,000th of Courrier de Lyon and the twenty-fourth anniversary of Troppmann. Our time is limited, and we do not know whether we shall accomplish our task.

PHILIP HALE.

### Boston Music Notes.

AUGUST 10, 1895.

Mr. A. P. Schmidt is spending the summer season at Forest Hills House, Franconia, N. H.

Mrs. Carrie King Hunt, of Worcester, is at the Hotel Preston, Beach Bluff, Swampscott, Mass., for a fortnight's vacation.

A musical was given at Tufts College on Thursday evening by the faculty and pupils of the Summer Music School. This school is in charge of Mrs. H. E. Holt, and there are about 100 pupils attending there for the season.

The rooms of the Orpheus Musical Society in Boylston street were slightly damaged by fire on Thursday evening.

A merry colony of members of the Kismet Company have been staying at Winthrop Beach—Mr. Aubrey Boucicault, Mr. Harry Davenport, Miss Rose Leighton, Mr. William Schuster, Mr. Edward S. Wentworth, Miss Lizzie Macnichol and Miss Jeanette St. Henry.

Aubrey Boucicault, who has been playing *Dan de Lyon* in Kismet at the Tremont Theatre, was called suddenly to New York Tuesday, and it was found at the last moment that his understudy would not be able to carry through the

part. Richard F. Carroll, having written the piece, knew the part well and carried it through cleverly and vigorously. Edwin M. Carroll, who has been appearing as an attendant of the *Grand Visir*, assumed his brother's rôle of *Haidees* with equal facility.

Mrs. Flora E. Potter, the well-known soprano, is now at the Grove Hill House, Kennebunk Beach, Me.

The First Unitarian Society of Concord, N. H., held their annual grove meeting at Weirs, N. H., yesterday, with special music and a chorus, quartet and soloists. Among the participants were Mrs. H. R. Morgan, soprano; Miss Minnie Hayden, contralto; Mr. J. E. Keeler, tenor, and Mr. Berton P. Wetmore, bass. Miss Cora Fuller Straw was organist and director.

Miss Sara Peakes, the Philadelphia contralto, is passing a portion of the summer season in Maine.

Mr. Charles G. Bird, secretary of the Winthrop Yacht Club, gave a musicale at his residence on Shirley street last Wednesday.

Those who participated in the program were Mrs. E. H. Johnson, contralto; Miss Gertrude A. Lovering, reader; Mr. Clarence Billings and Mr. John E. Mardon, Jr., musical duetists, and the Warnock Male Quartet, composed of Messrs. J. B. Forrest, Frank C. Ross, Robert Mudie and Stanley P. Clemens.

It is expected that Mr. Walter Damrosch will be heard in several recitals at Bar Harbor during the month.

Miss Caroline Gardner Clarke is at Saratoga, the guest of Mr. and Mrs. George B. Cluett.

Miss Clara Munger and niece are in Switzerland. They sail for home the latter part of September.

The fourth in the series of six musically illustrated lectures by Miss Charlotte W. Hawes was given Friday morning at the home of Mrs. Arthur F. Estabrook at Phillips Beach, and the Hungarian tenor Mr. Alexander Weiss, of New York, was the soloist.

Miss Gertrude Franklin is now in Switzerland with Professor and Mrs. Harkness of Brown University.

Dr. George B. Clark, the well-known basso, has formed his companies for the season of 1895-96. The Clark-Hood combination consists of the following well-known artists: Mona E. Clark, dramatic soprano; Eva B. Macey, alto, piano and banjo; Edward K. Hood, impersonator and tenor; Dr. George R. Clark, basso profundo (of the famous Ruggles Street Church Male Quartet). The Clarks is the name of a little company, consisting of Mona E. Clark and Dr. Clark. They give five or six selections (solos and duets), and with the assistance of a local reader or instrumentalist complete a full evening's entertainment at little expense.

Mr. Antonio de Novellis is spending his vacation at Westbrook, Conn.

Mr. C. A. Eaton's favorite company, the Boston Rivals, as organized for next season is composed of Sigrid Lunde, soprano; Vora Burpee, reader; Jessie M. Downer, pianist, and Felix Wintermütz, violinist. The company is already in great demand and their season is sure to be a prosperous one.

Mr. David E. Fisher, a popular young violinist of Boston, goes to Denver, Col., early next month as teacher of violin and viola in the university of that city. He has also been engaged as concert master of the Denver Symphony Orchestra, which is composed of sixty of the leading musicians of that city.

A testimonial concert was given to Mr. Arthur Braham, the violinist, last Monday at the home of Mrs. John Shepard, Phillips Beach. The patronesses were Mrs. John Shepard, Mrs. H. O. Stone, Mrs. Joseph Sawyer and Miss Angela Parker.

The Harvard Quartet Company next season will be under the management of Mr. C. A. Eaton. The quartet consists of Jewel Boyd, first tenor; W. B. Phillips, baritone; Henry Pugh, second tenor; J. L. Thomas, basso. They will be assisted by Miss Carrie B. Nichols, reader and pianist.

Mr. and Mrs. B. J. Lang are having several house parties at their newly purchased farm in New Boston, N. H.

Mr. C. A. Ellis has been entertained in London by Melba.

Miss Lena Little sang at the second Sunday musicale at the Oregon House, Hull, last week. Miss Carolyn Belcher, the young violinist, played.

The musicale given at the Shirley Casino last Monday evening in aid of the rectory fund of St. John's Episcopal Church was a thorough success from both an artistic and financial point of view. It was under the management of Mr. Lawrence Neebe. The artists who participated were Maud Stephens Randall, soprano; Adelaide J. Griggs, contralto; Gertrude A. Lovering, reader; Genevieve Grady, pianist; Frank J. Keenan, recitationist; Samuel E. Goldstein, violinist; W. H. Stedman, tenor; George A. Patterson, tenor; U. S. Kerr, basso; W. B. C. Fox, humorist; Frank H. Roby, accompanist.

The famous Masonic Quartet, of Minneapolis, composed of Sir Knights E. P. Browning, first tenor; A. G. Marshall, second tenor; J. M. Root, first bass, and Frank H. Forbes, second bass, will accompany Minneapolis Commandery and furnish music during the conclave.

This quartet is known by nearly every sir knight in the United States, and during the recent conclave at Denver was in constant demand.

In addition to the quartet Sir Knight Harry Woodruff, who is an expert whistler, as well as organist of the First Baptist Church of Minneapolis, will lend his musical ability to brighten the hours of the journey of the commandery from Minneapolis to Boston.

While in Boston they will sing at various Knights Templar receptions.

Rehearsals of *Amorita*, to be given next week at the Castle Square Theatre, are now well under way. There will be two new people in the cast, Miss Kate Ryan, formerly of the Museum Stock Company, and Mr. Thomas Clifford, the Boston baritone. The only performances of *Czibulka's* opera in Boston in recent years were those given by Pauline Hall and her company at the Tremont Theatre for the five weeks beginning June 26, 1893.

Mr. Gustav Riemann, the pianist, equally well known in Dedham and Boston, was the instigator of a picnic held Thursday afternoon.

It was a musical picnic—a gathering of people for the purpose of listening to outdoor singing. Five clubs sent choruses, each of twenty or twenty-five members, in recognition of Mr. Riemann's long services as a teacher—the Harmonia of Dedham, the Turnverein of Boston, the Germania of Roslindale, the German Singing Society of South Boston, and the Concordia of Cambridge. The songs which were sung were mostly patriotic airs of Germany and America. The opening chorus was a Welcome Song, by the Harmonia. After that the various societies gave their favorite anthems and all united in one fine outburst in the *Liedesfreiheit* of Marschner.

A music department has been added to the Brookline Public Library, where music sheets will be circulated the same as books.

Thomas Persse, the leading tenor of the Castle Square Opera Company, was born and reared in Ireland. He served with distinction in the Riel rebellion in the Northwest, and was awarded a Queen's medal for bravery in the battles of Saskatchewan and Batoche.

Mr. William Read, who originated the idea of a testimonial to Dr. Samuel F. Smith, the author of *America*, is now trying to enlist the interest of prominent people in the erection of a monumental shaft for the perpetuation in stone of the anthem *America*. It is intended that not only the words but the music of that anthem shall be cut upon the proposed shaft, so that Lowell Mason, who was instrumental in adapting the music to the words, may also have his due share in the perpetuation of the national anthem.

The design of the shaft contemplated, it is thought, will take the form of a goddess of liberty upon a pedestal, upon one side of the base of which will be the words of *America* and on the other the music.

**Italy Invaded.**—The *Trovatore* reports that Colonel Mapleson will soon be in Italy raising a company for England and America.

**St. Petersburg.**—Carolina Ferni-Giraldoni, the singer and violinist, has been named teacher of singing at the Imperial Conservatory of St. Petersburg.

**Berlin.**—Count Abriani purposes to bring his Italian company to Berlin for twenty performances. He will produce *The Barber*, *Don Bucefalo*, *Pipelet*, *Don Pasquale* and *Crispino e la Comare*.

**Patti.**—Adelina Patti will appear this winter in Sarah Bernhardt's Renaissance Theatre, when the musical pantomime by Georges Boyer, lately given at Craig-y-Nos, will be presented to the Parisians.

**Joseph Weiss.**—The pianist Joseph Weiss has recovered from a prostrating sickness, and has for the last few weeks been in Hungary. He has finished a concerto and a Kaiser Friedrich Symphony which will be produced next winter.



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### CATULLE MENDES.

CATULLE MENDES has dropped the suit against Leoncavallo and Sonzogno, of which mention was made in a former number. He has found out that in 1852 a comic opera, *Tabarin*, was produced at the Theatre Lyrique in Paris, antedating his own *La Femme du Tabarin*, and that the principal scene in both, which was the bone of contention, was nearly identical. Under such circumstances the fighting writer has dropped the charge of plagiarism against Leoncavallo, and withdrew his request to have it stated in connection with *Pagliacci*. "After an idea of Catulle Mendès." It may be added that Leoncavallo at the time that the suit was opened stated that, although he had taken the subject for his opera from an actual occurrence in Calabria, a Spanish drama had appeared sixty years previously in which were contained the principal scenes of the *Femme du Tabarin*.

### BACH'S BONES.

LAST year in pulling down the old St. John's Church, at Leipsic, the bones of Johann Sebastian Bach were discovered. Tradition pointed out a spot a few paces north from the church as that where he had been buried 145 years ago. The archives of the town showed that he had been buried in an oak coffin—a rarity in those times. Not far from the place indicated by tradition three oak coffins were found, one containing the bones of an old man. The skull was very remarkable and had certain peculiarities which are found in the acknowledged portraits of Bach, and Prof. W. Kiss had Seffner, the sculptor, to make a bust of Bach around a cast of his skull. The result was successful and was repeated carefully. All accessible portraits of Bach were examined and their mutual relations ascertained, and measurements of a large number of skulls of men between fifty and seventy years old were made. Seffner then repeated his attempt at reconstruction, with a result more striking than before.

### LIBRETTI.

MASCAGNI has written an article in the local paper of Cerniola on the enormous crops of libretti. No fewer than 1,500 libretti, he writes, are composed in Italy every year, and of these 200 are sent to him. This is exclusive of the countless German ones he receives, which, as "he knows not the tongue of the Teutons," he flings into his waste paper basket. "Everybody," says Mascagni—"everybody can write a libretto. In my collection are works by railway officers, notaries, army and navy officers, painters, bicyclists, even one from a shoemaker, and one from a pig doctor. The illustrious unknown feels the necessity of explaining at great length the causes which led him to compose his deathless work. Another who introduces a eunuch into his piece marks him with a side note 'Baritone.' A third has created a work full of startling effects, in which the last stage directions are: 'At this moment the night glows in its highest splendor, the stars shine gloriously, and while all are looking to the sky one of the stars suddenly becomes larger and larger, and in the centre appears the words 'High old time.'"

The libretto of a fourth treats of the First of May, and is filled with striking workmen, mutinous prisoners, socialists, soldiers, prefects, deputies, policemen and workmen, who shout, "We want the eight hour day!" A powerful opera text is entitled *Italian Unity*, where *Italia* is the soprano, *Victor Emanuel* the tenor, *Garibaldi* the baritone, and *Pius IX.* the basso, while among the other characters are *Massini*, *Cavour*, &c. One very realistic up-to-date work is occupied with Crispi and his doings, regarded

from the Cavallotti standpoint. In one scene Crispi is taking part, masked, in the carnival festivities, and is discovered and hissed off.

### FRIEDRICH LUX.

IN the death of Friedrich Lux, July 10, at Mainz, the world loses a musician of the old style, who had done good service both as a composer and as a director. Lux was born in Thuringia, but after ten years' employment as successor of Friedrich Schneider as musical director of the Court Theatre, at Dessau, he labored for forty-four years at Mainz, at first as Kapellmeister of the City Theatre, and from 1864 to 1891 as leader of the Mainz Liedertafel. He had made a name for himself before he went to Mainz. His opera, *Käthen von Heilbronn*, was given with success at Dessau in 1846, and this was followed by two other operas, *Der Schnied von Ruhla* and *Die Fürstin von Athen*.

The last named work was produced at Frankfurt, but in spite of a success at its first representation it dropped out of the repertoire. In addition to these works Lux wrote choral works, such as the *Coriolanus Symphony*, *Lieder*, &c. In 1861 he became director of the Liedertafel, Peter Cornelius being one of the competitors, and on his retirement he was pensioned with his full salary. Lux was also one of the first organists of the day. The funeral procession included the Oberbürgermeister of Mainz, the commander of the fortress and representatives of the Baden Government.

### MME. C. MIOLAN CARVALHO.

M. HENRI HEUGEL in *La Minestrel* has an appreciative notice of the great artist whose death was announced in our last number. Mr. Heugel writes: Mme. Carvalho, as far as we can trace back into the past, remains the most perfect type of the French singer. Her style of singing was exquisite, full of taste and tact, a sure and impeccable method, a vocalization not only pearly and irreproachable, but warm with color, and which could take the faint and vanishing nuances of an unspeakable charm. Such was she at first when she left the Conservatory, such was she at her début at the Opéra Comique, an accomplished virtuosa; such was she still at the Theatre Lyrique, in her first period when she sang in *Fanchonnette* and *La Reine Topaze*. Later, with the works of Gounod, her talent rose, and the woman in her began to stir; she was no more merely the "delicious warbler" so applauded up to that time, but the heart took its part and she became a great artist.

She will remain unforgettable by those who have heard her in *Margaret* and in *Juliette*. Never have we heard again those profound impressions, those thrilling emotions, restrained as they were, nor that poetry of pathos and that penetrating languor. She was also a marvelous interpreter of the classic masters, in a style which had nothing harsh in it, and which preserved every grace. In *Pamina*, *Cherubino* or *Zerlina*, she was as adorable for Mozart as she was for Gounod in *Marguerite*, *Juliette* or *Mirille*. And even when in her decline she trod the grand stage of the Opéra she found new charms and new brilliancy for the *Ophelia* of Ambroise Thomas.

She possessed to such a degree the qualities of taste and just restraint that she ran the risk of not letting herself be appreciated at her true value on foreign stages, where glitter and effect are more in honor. She learned this by her experiences in London, where, though well received, she found the delicate manner of the "Parisian warbler" compared, without shame, to the screaming methods of the brilliant parrots of America, which at that period at Covent Garden or Drury Lane awoke with their startling trills the echoes of the muddy Thames and made the fat rotundity of John Bull shake with comfort.

Mme. Carvalho was not only an admirable artist, but also a wife and a mother full of heart and devotion. She followed her husband, resolutely and bravely, in bad as in good fortune, always by his side, raising his courage and aiding him by her labors and influence. In the worst days of their struggle for life she gave lessons, and left behind her a school where "good subjects" are not rare. Curiously enough, when prosperity returned she did not forget those who had stood by her in adversity; a case curious enough anywhere, but especially so, says M. Heugel, in theatrical life.

The funeral ceremonies took place at the Church of



Saint Augustin, MM. Fournets, of the Opéra, Mouliérat and Badiali, of the Opéra Comique, and the chorus of that house took part in the ceremonies, and a piece specially composed for the occasion was sung at the cemetery. M. Gigout at the grand organ played extracts from the Requiem of Mozart, Gounod and Saint-Saëns.

#### WAGNER IN FRANCE.

WORK has appeared in two stately volumes, entitled "Le Comte de Chambrun et Stanislas Legis. Wagner. Traduction avec une introduction et des notes. Illustrations par Jacques Waprez." The translations are Tristan and Isolde, the Meistersingers, the Nibelungen tetralogy and Parsifal. The translator, M. S. Legis, a professor at the College of Louis le Grand, is as deeply versed in German art, philosophy and literature as in French, and is as well acquainted with German as with his mother tongue. The translation differs from nearly all other Wagner translations by a strict adherence to the words and sense of the original, of which it professes to give only a faithful rendering. This result M. Legis has successfully accomplished. His explanatory notes show that he is a thorough master of the subject matter. They are not only highly instructive for the French public, but contain many remarks which will interest all students of Wagner. The illustrations by Waprez appear to the Germans, and to those who approach them with their heads full of other ideas, somewhat strange; still, if viewed without prejudice, they reveal the hand of an artist.

The most interesting part of the work, however, consists of the remarks of the Comte de Chambrun on esthetics, poetry, art and especially music. There are many things which invite controversy in these pages, but the ardor with which the author, after long preliminary struggles, took up a new art ideal, and the enthusiasm which lends a certain charm of youth to these writings of a man of seventy-five, are remarkably attractive. "I struggled long," he says, "I came with prejudices and hostile feelings, but gradually the veil fell from my eyes and it was light. The Allholiest appeared to me and I knelt in adoration for his sublime countenance. I recognized the power, the greatness, the almightiness of genius." It was the Walküre which effected his conversion. "Since the death of Beethoven nothing has been composed more beautiful than the first and third scenes of the first act. There are passages therein which surpass Beethoven. The third scene is a love duet, or rather a love dialogue, and leaves all similar things in musical literature far behind." At the conclusion of the first portion of the work the Count exclaims, "Beethoven is the soul of a hero, Bach the soul of a saint, Wagner the soul of Nature. The Alps have their summit, Mount Blanc; music has three summits, the Ninth Symphony, the St. John's Passion and Parsifal."

Chambrun speaks in terms of warm admiration for Wagner's genius as a poet. "I place Brunhilde as in the same rank as the Sulamite, as standing side by side with Andromache, Iphigenia, Antigone, Beatrice and Shakespeare's heroines. The more I study Wagner, the more he grows on me. He now dominates me as thoroughly as Beethoven, Bach, Corneille, Dante and Shakespeare." The count's religious views find expression in the words, "What separates me most from him is the cross which is wanting on the marble of his tomb. And yet it is excusable, for his error is the chief error, the deadly mistake of the age in which Wagner lived."

For a long time the Comte de Chambrun devoted himself to politics, but the loss of his eyesight about fifteen years ago compelled him to retire from that field of activity, and, surrounding himself with a staff of young scholars, he devoted himself to investigating the development of civilization. His interest in music was first aroused in him by his wife, a lady well known as a poet and as endowed with a profound knowledge of music. She first instilled into her husband her own enthusiasm for the great tone masters of the eighteenth century, and then initiated him into the Wagner cult. She had been one of the first to recognize Wagner's greatness, and was a constant visitor to the Bayreuth performances, but the count did not accompany her till the year 1889, after which date he became a warm admirer of Richard Wagner.

But it is not only among the cultured and esthetic classes of France that the influence of Wagner is felt. Nor is it in Paris alone that a demand for per-

formances of his works is uttered, but in the provinces as well. A striking proof of this is seen in the confession made in the last report of the Municipal Council of Lyons respecting the condition of the Grand Theatre of that city. The late season was financially unsuccessful, and the Council has had to increase the city's subvention to the theatre to the sum of 250,000 fra. Speaking of the deficit in the last season's receipts, the mayor said: "The chief cause of the present situation, as disclosed by the profit and loss account, is that since the introduction of works of the Wagner school musical taste has entirely changed. The existing repertoire seems to the public quite antiquated, quite out of fashion, and no longer possesses any power of attraction. At present, while the transition from the old to the new school is not yet completed, it will be difficult for any manager to satisfy the advocates of both systems." The greatest receipts during the season, it is added, were for the Walküre and Lohengrin, the former bringing in 60,000, the latter 80,000 fra. in twenty performances. In Paris the nine representations of Tannhäuser produced 198,968 fra.; that is over 20,000 fra. each evening.

It may be mentioned, as indicating still more the change in French taste, that Humperdinck's Hänsel und Gretel is to be produced at the Opéra Comique, although, as the *Mensural* laments, over thirty operas by French musicians are waiting to make their appearance on the stage.

#### IMPIETAT.

THE last report of the Royal Conservatory at Dresden contains an address by Felix Draeseke on the increase of "disrespect" toward the great musicians of the past. The word used by the professor, which we have inadequately rendered above, as disrespect, is *Impietät*, and when the German tongue, with all its facility and audacity in composition and word building, is compelled to borrow a Latin word to express an idea, one is very much tempted to follow its example. The term implies rather unfilial disrespect or disesteem than mere neglect, rather the withholding of the reverence due to the predecessors to whom one owes one's existence than anything else. In all ages youth is inclined to undervalue the past and to clamor for progress, and this feeling is in respect to music increased by the rapid development of music in the near past. Artists of the past, however famous, are half forgotten and overshadowed by newcomers who please more the taste of the public. Thus we have seen Haydn regarded as an antiquated composer, we have seen Mozart depreciated, and probably we may soon see the great name of Beethoven treated in like manner. Yet the number of works on the older masters steadily increases, new editions are issued, and careful performances of their compositions abound. Most of these works, however, are deficient in the historical sense; they insist on the mannerisms and conventionalities of the past, and overvalue the present without seeing its defects and mannerisms, the existence of which cannot be denied by any student of musical history. Amid modern harmonic wealth the absence of sound melody and strict form are unpleasantly remarkable; we find too often the very logic of music absent.

In the fifties, when the "Music of the Future" came forth, there were two distinct parties, the party of Conservatism and that of Progress. To-day a conflict of artistic principles is not to be thought of. Even the critics do not know whether they are conservatives or anti-conservatives, and call upon us for equal admiration of works of the most opposite style. The cause of this lack of principle is the worship of public success that forms so striking a feature of modern life. Naturally this worship of visible success is not apt to inspire *pietas* for the great works of the past.

How, then, asks Draeseke, can this *impietas* be combated? First, by careful study of musical history. A mere dry catalogue of names, dates and particular masterpieces will do no good; a warm enthusiasm for the great compositions of the past must be awakened, the lives of the masters must be studied that we may see the obstacles that often for a long time lay in the way of their acknowledgment and appreciation, and also the difficulties experienced by the artists themselves when they sought for new means of expression for a long time. Theory hindered Practice from exerting itself in a really artistic fashion, and when a rich and fruitful artistic creativeness

had begun it required the struggles of generations before music reached a point which to-day seems commonplace. Especially to be noted is the way in which one step follows another, one conquest leads to another, how one shackle after another is cast off. As is usual in this world, especially in revolutions, many of these steps lead whither they did not intend to go. After Palestrina men began to regard polyphony as pedantry; they sought to revive the Greek tragedy and ended with the opera, a bastard form with which Greek tragedy had nothing whatever to do. After Monteverdi opera became a series of solos, repeating meaninglessly the words of the text, while the dramatic element gave way to scenery, machinery and ballets devised to hide poetic defects. The Palestrina school had flourished quietly meanwhile, and great masters had followed great masters, and when it had finished its work the days of the older Italian opera were numbered, and Gluck and Mozart were not far off.

In observing these movements we must bear in mind that augmentation of means of expression is not the salvation of art; it only enables lesser men to follow great ones. Thus Spontini is not to be mentioned in the same breath with Gluck; yet in a certain respect he represents Progress, because in the interval new means had been furnished to music and old fetters cast aside, and thus the younger artist, using his new resources in a different way from his predecessor, was able, although of less imposing personality, to interest and charm. Thus, too, the name of Emilio de Cavalieri, although his work is artistically unimportant, arouses interest, because it points to the new development of things which is preparing to take place.

Progress, continuous and unbroken in one direction, without periods of pause, is unthinkable; from struggles after such progress came unnatural, bizarre, grotesque forms of art, for in music, too, the limits of the Natural cannot be transgressed. The natural basis of music is more difficult to comprehend than that of any other art, for it has no language that all can understand, offers no pictures that all can see, by which it can teach what is in accordance with nature. The works of Moritz Hauptmann and Helmholtz, demonstrating the actual existence of natural laws, will show that even the most daring of artistic work is still obedient to them. Genius, under the necessity of making a new path, does not shrink from the most daring feats, the listeners gradually become accustomed to these innovations, later artists employ them, till finally they are placed alongside ordinary means of expression. Other innovations, on the other hand, as specially subjective, capricious utterances of a peculiar personality, are not imitated and never become customary.

As regards epochs, Draeseke remarks that in the last century ecclesiastical art came to an end without, as yet, exhibiting any signs of revival; it reached its climax in Bach and Händel. Such, too, was the fate of the older Italian opera. But in other fields there was new, fresh life, and instrumental music especially rose to a degree of importance never anticipated. In the field of instrumentation great advance is to be recorded, and there is a hope that in the domain of melody and formal art reformations of a genuinely artistic kind will end in giving us a sounder harmony and less extravagant modulation.

If a decline in music actually takes place, the result would be as in other arts, music would rise again in some hitherto unexpected way, but on very simple foundations. Whoever calmly considers the phenomena of our time, and studies the great masters of the past will avoid the danger of falling into a barren, lifeless Academicalness on the one hand, and on the other of passing beyond the bounds of what art permits. A composer who has sufficiently cultivated the historic sense and possesses a thorough knowledge of the fundamental natural laws of music, will shrink from that lack of reverence, that "impiety" against the great masters of the past, which is now in vogue. Music has no need to follow the example of other arts in which we see revolutions in progress. She passed through her period of fermentation forty years ago when the *Zukunftsmusik* was born, and there is not the slightest reason to make innovations in the present state of affairs. Our task to-day is to make what art has won, not violent struggles, accessible and acceptable to the general feeling of the day. It is a task which will have its rewards, and one which will be carried out far better than by a destructive policy if we preserve the greatest reverence for the imperishable achievements of the old masters.



## ROSSINI'S VISIT TO BEETHOVEN.

THE painter Chenavard, who lately died in Paris, related to one of his friends an account which he had heard from Rossini himself of the latter's visit to Beethoven. Rossini had not much affection for Beethoven or his style; he preferred Mozart. Yet when he was in Vienna, in 1822, he felt it his duty to call upon him, and requested Salieri, the author of *The Danaids*, to communicate his intention to Beethoven. He did not seem overjoyed at the prospect. This is explicable enough. Beethoven was then fifty-one years old, and had produced his greatest work; he still encountered opposition, his poverty embittered him, his deafness made him misanthropic, the success which Rossini's *Zelmira* had attained in Vienna annoyed him. He felt no jealousy or envy, of course, against the young Italian, but had a sad feeling that justice had not been done to him. Yet he allowed himself to be persuaded to receive Rossini, and consequently the latter, some days later, appeared in company with Salieri at Beethoven's dwelling.

"It was small and dirty," said Rossini; "marked with disorder and poverty. The sight of this unmistakable misery brought a lump into my throat. My dear Gioachino, I said to myself, open your eyes. You are in the house of a man who has unquestionably more genius than you ever will have, and he lives in poverty like this? Learn modesty, Gioachino! Entering the room where Beethoven was I saw a short man with a red face, restless expression and dull look, who rose and came toward us without saying a word. I knew his infirmity and so shouted as loud as I could into his ear, 'Master, I am come to salute in your person the successor of the greatest musician who has yet lived, Mozart.' Beethoven stared at me, and, apparently to give a pin-prick to Salieri, and thus punish him for bringing me, he thundered out suddenly, with an appalling voice, 'What! you call yourself an admirer of Mozart and come here in company of the man who poisoned him.' Salieri was in a state of terrible consternation, and I, who did not then know that Salieri had been accused of such a crime, took my countryman by the arm, for I thought Beethoven had suddenly become insane, and was drawing him from the room when I heard him say, 'Master, do you believe these reports?' 'Certainly,' replied Beethoven, bursting into a malicious laugh. Salieri turned to me and said, 'Rossini, what do you say? Do I look like a man who has poisoned a fellow creature?' He looked so miserable that I could not refrain from saying, 'If you think your looks alone are to defend you, you have a very bad lawyer!' I then tried to enliven the interview with some jesting remarks, but in vain. Salieri could not recover himself, and Beethoven, after a few brief remarks, relapsed into profound silence. There was nothing left for us but to go."

## A LATE FRENCH FAD.

THE leader and originator of the street singing craze in Paris is Eugénie Buffet, one of the most popular chanson singers and long the attractive star of the Alcazar d'Été. She has created her own genre, and did in the Champs Élysées what Bruant did at Montmartre, bring a new style into vogue—that of *les chansons brutales*. These productions depict the fortunes of the tough, the crook, the fancy man and the humblest kind of girl, with a profusion of low slang and more sentiment than talent. Historically these things are continuations of the old robber poetry of ancient days. These chansons have now entered fashionable society and Yvette Gilbert, Eugénie Buffet and others have sung in salons where a century ago Marivaux's comedies used to be given. What a leap from *Le jeu de l'amour et du hasard* to such lives as

Il avait pas encor vingt ans  
Il connaissait pas ses parents,  
On l'appelait Toto Laripette  
À la Villette.

Eugénie Buffet, the gigolette of the café-concerts, is no longer young and not yet old. She has a handsome, distinguished profile, full of pride, with a high forehead, a delicate nose, and a strong chin. If she only had a wig and powder she might be a queen or a king's mistress of the last century. She, however, wears her black hair in little ringlets, with some little fuzzy bangs that look as if mice had been nibbling them. She wears an old blue muslin gown with white spots, and a blue apron.

The first night they started out—the three of them, Eugénie Buffet and her friends Claudius and Rose Bru-

—they got into trouble. There were endless fights with concierges. "No singers allowed," "No beggars admitted," was the general answer, till a kinder soul in the Boulevard Pereire admitted them into the courtyard, where after a performance of *Stances à Manon* and the *Serenade du Pavé* a few sous were collected. At the last place they visited a girl rushed up to the singers. "Are you not Mlle. Eugénie Buffet?" "Yes; why?" "O mon Dieu, to think you have come to this! What bad luck you must have had! I am not rich, m'zelle, but if I can do anything —"

On the second day they tried Montmartre and were arrested, and took in only 210 frs., mostly contributed by people who recognized them. The third day was better, but of course the best hunting grounds are the courts of the large hotels like the Grand Hotel, where guests and flâneurs vied in contributing to the blue apron. Claudius in an old, torn, brown straw hat strums on a broken down guitar while Eugénie sings:

C'est le jardin de Jenny l'ouvrière,  
Au cœur content, content de peu,  
Elle pourrait être riche et préfère  
Ce qui lui vient de Dieu \* \* \*

After this sentimental lay comes the song which gives the greatest delight to what is called the eccentric quarter. This is the *Serenade du Pavé*:

Si je chante sous ta fenêtre  
Ainsi qu'un gaillard troubadour  
Et si je veux t'y voir paraître  
Ce n'est pas, hélas, par amour.  
Peu m'importe que tu sois belle,  
Duchesse, lorette aux yeux doux,  
Ou que tu laves la vaisselle  
Pourvu que tu jettes deux sous.  
Sois bonne! oh! ma chère inconnue  
Pour qui j'ai si souvent chanté  
Ton offrande est la bien-venue  
Fais-moi la charité.  
Sois bonne, oh! ma chère inconnue,  
Pour qui j'ai si souvent chanté,  
Devant moi, devant moi—sois la bien-venue!

"Now is the time for the real street singers," cries a Teutonic enthusiast. "While Eugénie and her friends try to pass themselves off as street singers, let the street singers try to pass as disguised artists." Horror! Horror!

**Carrodus.**—Died, July 13, John Tiplady Carrodus, the greatest English violinist, leader of the Royal Italian Opera, Covent Garden.

**Antwerp.**—The Flemish Opera of Antwerp will produce next season an unpublished opera, entitled *Brinlo*, by Van Millingen.

**Madrid.**—The following artists are engaged for the Theatre Royal for the season 1895-6: Mmes. Haricléa Darcée, Regina Pacini, Lina Cerne, Eugenia Mantelli, Tilde Carottini; MM. Roberto Stagno, Colli and Garulli, tenors; Delfino Menotti, baritone, and Navarini, basso.

**Gigout.**—Eugene Gigout, the organist of St. Augustin, Paris, and founder of the famous organ school, has been decorated with the cross of the Legion of Honor.

**Tiersot.**—Mr. Julien Tiersot has been sent by the French Government to collect the folk songs of the Alpine regions of Savoy and Dauphiné.

**Findlay College Conservatory.**—Reno B. Myers, last year principal of the piano department of the Findlay College Conservatory of Music, Findlay, Ohio, has been unanimously elected director of the conservatory for the year just commenced.

**Bologna.**—An opera, words and music by Giacomo Orefice, entitled *Consuelo*, in three acts, has received the prize at Bologna. The work is based on the first or Venetian portion of George Sands' work, and employs themes of Marcello, Porpora and others of the epoch.

**Stuttgart.**—The press of Württemberg demands the immediate dismissal of M. von Putlets, the intendant of the Theatre Royal. To him is attributed the loss of Zumpe, the director of the orchestra, the tenor Rosen and the baritone Proell. Zumpe will probably be succeeded by Obrist, of Augsburg, who will in September direct several operas on probation.

**Gregorian Music.**—The Congress on Church Music at Bordeaux, under the presidency of Cardinal Lecot, has finished its labors. The main result was to demand that the execution of plain song be confined to men only. Among the recommendations were the use of female voices to be subordinate to the necessities of each church, a very moderate use of brass instruments, all pieces not religious in style to be discarded, all profane elements to be excluded from performances, that announcements of church services must not be in a form that can be assimilated with theatrical announcements, and organists must conform to the rules of the liturgy, excluding all profane music.

**A VIOLINIST,** experienced teacher, desires a position in a conservatory or college to teach violin. Can also teach theory and piano. Good references. Address P. O. Box 2051, Station A, Philadelphia, Pa.



## TO AN OLD VIOLIN.

Could it but speak, what strange and moving stories,  
What tales of joy and grief, it would unfold,  
Of faded beauty and forgotten glories,  
Of love and sorrows in the days of old!

Perchance it played the grave and stately measure  
While powdered couples trod the minuet,  
Perhaps it was a beggar's only pleasure,  
Or helped a prince his trouble to forget!

Ah, Violin! we dream and wonder vainly—  
Time with the sweet June roses never stays—  
The past is dead; we cannot learn more plainly  
The buried history of forgotten days.

Yet, as a faint and odorous sweetness lingers  
With the faded petals, though their bloom be fled—  
So, charmed anew by sympathetic fingers,  
You bring a haunting memory of the dead.

So, as of old, you speak in tenderest fashion,  
Mellow with memories of unseemly years,  
To raise our minds from worldly care and passion,  
And stir the thoughts that lie so close to tears.

—Longman's Magazine.

LIFE'S little ironies—to borrow a grateful phrase from Mr. Thomas Hardy—were seldom better exemplified than the withering wave of heat which swept upon the world at large and the theatrical world in particular last week.

It was a case of wolf. After crying aloud the name of the beast for two cool months the hated hot weather puts in an untimely appearance the first official night of the new season. This, too, when most managers were grumbling at their lack of meteorological foresight.

Oh, it is literally a burning shame, Monsieur the Forecaster of the Weather Dunn!

Even the summer Christmas trees on the stage of the Standard Theatre last Thursday night failed to impart the necessary local color. The breezes of Lake George were not included in the "great cast," and considering the sweltering condition of a very large auditory, its good humor and politeness were phenomenal.

Alfred Cellier is not a composer of special originality or indeed individuality. But he is fluent in utterance, graceful and ever refined. Dorothy deserves a better fate than to be relegated to the limbo of forgotten operettas. Its part writing shows indubitable skill, the melodies are unforced and the orchestration neat, bright, and if meagre it is so well draped as to look stylish, like the person of a Frenchwoman of good taste.

The hunting finale to the second act is skillfully made—old familiar material as it is composed of. The quartet in the first act is charming, and there are scattered about a few solos and duos which, while they lack distinctive profile, are pleasing. One chorus in the first act, when the mob attacks *Lurcher*, is worthy of mention.

I cannot admire the continual lapse on the part of English composers into the droning and very artificial oratorio style. Sullivan sins continually in this respect. It is putting a bawdy cap on the Teutonic brows of old Father Händel and bidding him dance for the public's edification.

The performance was tolerably good. Mr. Charles Bassett was of course the real prima donna. He always is. He knows how to sing, and he does not know how to act. He is aware of both facts. I am surprised that he does not embrace the profession of an oratorio singer altogether. He is at least a musician, sings with taste, phrases intelligently, has some rhythmic sense, and if he devoted more study to enunciation his work would be irreproachable in its genre. He towers artistically above his colleagues in this revival.

Dorothy Morton is a young woman of o'erleaping ambitions. It is very safe to say that we have not



seen or heard the last of her. She will never hide her vocal light under a bushel. In strict confidence I think that she might secrete some of her voice and think more of such things as taste, tone production, reticence in fortes, the necessity of phrasing and the incomparable value of rhythm. To be sure, she has improved. She sings much better than she did five years ago. I did not hear her then, but I am convinced that she sings better and that she will do better five years hence. That is if she studies intelligently. She has made Miss Russell her model. Well and good. Now let her forget all about that singer, and endeavor to develop Dorothy Morton.

Yet with her many deficiencies in singing and acting Miss Morton made an agreeable impression upon her audience.

Maud Hollins, Hilda Hollins, David Torrence, Edward Favor, Edith Sinclair and Basil Tetson contributed their quota of labor in the operetta. Mr. Favor had his best 1492 manner with him and got some laughter. He generally does, for America is the land of the free and the home of the gag. There was a chorus and Mr. Puerner as usual proved an efficient conductor. Yet I could not be persuaded to listen to Dorothy a second time.

Glorious news that of Lilli Lehmann's contemplated return to the operatic stage. She has been singing for several years in concert in company with her husband, Master Paul Kalisch. Her voice, according to reliable reports, is in excellent condition and she is thinner. I saw a letter she wrote to Conductor Ernst Catenhusen in which she announces her engagement by Cosima Wagner for the season of 1896 at Bayreuth. She is to sing *Brunhilda* in the *Trilogy*. Next winter she will appear in some Wagnerian performances at Bayreuth, and says that she is free for the fall of 1896. Now, Messrs. Grau and Damosch, is your chance. Engage this great singer—this incomparable artist. Mr. Catenhusen denies the report that Lilli has heart trouble, but Mr. Seidl, who knows her well, says that she has long been a sufferer.

I remember well the night she last sang in this city. It was at the Metropolitan Opera House and in *L'Africaine*. I think Jean de Reszké was the *Vasco*. Lilli was sick, very sick, and for the time it looked as if the last act would have to be omitted. But with her characteristic fortitude and enormous artistic conscientiousness she pulled herself together and sang *Selka's* familiar measures under the manchineel tree. But the exertion almost proved fatal. She was taken to her hotel a seriously sick woman, and then it was the heart disease story got about. I hear that it is not a serious affection, but was merely a resultant from a run down condition. She is in the best of health at present.

She writes that she would like to return to America if the Americans have not forgotten her.

Forget you, Lilli, *Brunhilda*, *Isolde* Lehmann—never! Come back and put to flight with your superb art the legion of colorless, lymphatic, spineless, flabby singers we have been forced to endure.

Marcus Mayer and Jefferson Leerburger will, it is said, bring over from England a company composed of members of the Carl Rosa Opera Company. This organization will present English opera—the repertory being composed of a number of unfamiliar works

of the calibre of the *Lily of Killarney*. The company may open at the Casino in the fall, but that is not yet decided.

Clement Scott, the London dramatic critic, and Mr. Beerbohm Tree, the actor, are at loggerheads. The story of the falling out is an ancient one—nearly four weeks old.

Scott and Tree were firm friends and the critic always saw much to admire in the actor's work.

Thereby hangs a tale of criticism run mad.

In some play or other Mr. Tree raised a rumpus at rehearsal because he could not find the button of an electric bell which figures in one scene.

The stage manager was summoned and solemnly promised to place the annunciator in a prominent place.

The night the play was produced Tree came on and looked for the button. It was not in sight. The actor inwardly swore horrid oaths, but did not lose the thread of his discourse, neither did he cease for a moment searching the wall. Finally his fingers encountered the much wanted button, the bell rang and the play proceeded.

In his criticism next day Mr. Scott expatiated upon the fidelity to life which Mr. Tree displayed in his acting, especially in his realistic search for the electric annunciator.

"The majority of actors," wrote Mr. Scott, "would have walked boldly and pressed the button, as if perfectly familiar with the conveniences of the room, &c. But Mr. Tree—careful, analytical artist that he is—tried to carry to his audience the impression that he had never been in the hotel before, and so his groping about after the bell was a masterly stroke of realism," &c.

Mr. Tree, when he read this, is said to have treated the erring stage manager to a bottle of imported beer.

Joe Holland is riding a wheel.

Nothing very startling in the news, I know, but the actor has not yet mastered the mysteries of the steel steed, and they tell a story about his riding down a man in a buggy last week, and almost throwing the horse.

Mr. Holland was profuse with apologies and perspiration, and the man in the wagon nodded his head and sped on.

Presently Holland put on a spurt and fetched up against the back of a carriage.

"Hello, what t'ell!" said the driver. Then, "Oh, it's you again, is it?"

The actor was much mortified. In his blandest and most persuasive accents he assured the man that he was a novice, that his wheel was unmanageable, that he would change it for something better, he would really, and—but the buggy and its occupant fled cityward.

At the top of a big hill Holland, prompted by the demon that sometimes enters all bicyclers' bosoms, said unto himself:

"Lo, it is well! I will coast."

And he coasted.

The landscape melted into a hazy dream, the dream produced by laughing gas, and the bicyclist was steeped for the moment in a delicious reverie.

Crash, and the odious buggy with the red wheels loomed up in front of him.

The man arose, mighty in his wrath, and shouted: "Say, you; isn't this road big enough for a buggy and a bicycle?"

"Not yet," said Holland, a dim prevision of the future filling his brain with celebrated ambitions.

I wish that Carla Englaender would realize the necessity of banting.

When she sang at the Irving Place Theatre five years ago she was dainty and delightful. She really must fight the flesh—the world and the devil combined are not such deadly antagonists as fat. She is an artist to her boot laces, and sings with more genuine musical feeling and intelligence than any of her rivals, so it behooves her to keep down her weight.

Get a wheel, Miss Englaender.

Whether it is caused by the dry condition of the day, or that enforced inactivity chafes my proud soul, I always get into a bad humor on Sundays.

If I went to church, after the manner of all good newspaper men, I suppose I could say on Sunday evenings, "Vade me retro, Sathanas," and exorcise the demon of ill temper.

The present cause of complaint is the infernal complacency with which some literary men assume the rights of discovery.

Some weeks ago I boiled over at the ease with which several London dramatic critics took it for granted that New York knew not of Hannele, nor even of *A Doll's House*.

They are yet to hear Hauptmann's masterpiece in England.

In the *Bookman* for July I read an article called *The Drama of Revolt*, by Hjalmar Hjorth Boyesen. It contained nothing new, threw no light on the subject, and, while I can't find fault with Mr. Boyesen for his proprietary tone in speaking of his countryman, Ibsen, I must remind him that he assumes altogether too much when he writes as follows:

"Because the London critics have, during the last months, begun to speak respectfully of Ibsen, our critics will presently take their cue from them and discover," &c.

Now, in the name of cold truth, I must protest against this statement of Professor Boyesen. It is either the result of absolute ignorance or else a deliberate falsifying of facts. I won't speak of my own sometimes hotheaded partisanship of the new school for the past three years, but I can assure the critic that most of the leading newspapers have acknowledged Ibsen, Sudermann and Hauptmann and devoted much space to their achievements.

We have had *Die Ehre*, *Sodom's Ende*, *Hannele*, *Heimat* and many other plays of the same ilk before London heard of them.

I fear that Mr. Boyesen does not read the newspapers.

This I found in the *Sun*:

Victor Maurel's observations upon the education of young girls and the life of married women in this country are very characteristic of the singer. He takes himself very seriously, and nothing pleases him better than to hold forth on the psychology of Shakespeare or the philosophy of acting to an audience of two or three persons. His observations here must have been conducted in a room on the third floor of the St. James Hotel, for Maurel went about

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little in New York, and then in the society of Mortier, his agent, and a young man with spectacles who acted as his secretary. This trio was always seen together. Maurel tall and swaggering, his secretary somewhat shorter, and Mortier an excitable little man with a red beard. Mortier acted for Maurel in all his negotiations with his managers, and the American system of doing business kept him in a condition of feverish excitement from the day he stepped off the steamer until he left New York. Maurel was dissatisfied with his experience here. He did not seem to create a public of his own, but he certainly would have done so with further opportunities. His voice is pretty well gone, but he is an undeniably great actor and a man of unusual personal magnetism. He is an expert fencer, and this has kept him in fine physical condition. He is a few years younger than Jean de Reszké, and made his debut with Lasalle, whom he replaced here in an opera of Verdi's. Whether he is to return or not is undecided.

Some years ago Mr. J. A. Symonds said that Walt Whitman was the most Greek of modern poets. Mrs. Emily Christiana Monck, says the *Literary Digest*, also finds in Whitman the Greek nature. In a study of the Grecian tone of Whitman's poetry, in *Poet-Lore*, she argues that Whitman has enlarged the Greek idea of democracy, and that in his triumphant songs of Death the rapture of his Christian faith has outflown Hellenic ideals.

"After Milton's Dorian lute, after Keats' and Swinburne's Lydian melodies; after Tennyson's piping pastoral lays and plaintive elegies, who is this that Apollo should love him more than all?"

"Homeric is his treatment of common objects. As the Homeric civilization is vividly depicted in the poems of Homer, so the modern world might, were all other pictures wanting, still be traced in outline in Leaves of Grass. Steamers steam through the poems. The jostle, the bustle of Manhattan's streets lives in the lines. The fishermen, the carpenters, laborers, the President are seen at their several tasks. And why is the sight less poetic than when Homer shows us his heroines sweeping and scrubbing, lighting fires, setting the supper table? Nausicaa immersed in the business of washday is one of the most charming pictures of all literature. 'Ah, but,' one will say, 'in the hands of the master common things take on a magic glow and are transformed into a world of beauty.' Precisely so; and thus under the spell of Whitman's intense ideality there lives a noble dignity even in things most mean:

"You flagged walks of the city! you strong curbs at the edges!  
You ferries! you plank and posts of wharves! you timber lined  
sides! you distant ships!  
You rows of houses! you window pierced facades! you roofs!  
You porches and entrances! you copings and iron guards!  
You windows whose transparent shells might expose so much!  
You doors and ascending steps! you arches!  
You gray stones or interminable pavements! you trodden crossings!  
From all that has touched you I believe you have imparted to your-  
selves, and now would impart the same secretly to me.  
From the living and the dead you have peopled your impassive sur-  
faces, and the spirits thereof would be evident and amicable  
with me."

The *Westminster Gazette* in an interview with Mr. Willy Burmester got from the brilliant young violinist this opinion of his master, Joachim:

"I learnt nothing from him. I got more harm than good from him. The pupil who goes to Joachim must expect to learn nothing unless he be willing to sacrifice completely his own individuality. All his pupils must play exactly as he tells them, and in no other way. Their way may not be his way, but that

is no matter. They must conform to his directions to the minutest detail. \* \* \* When I first went to Joachim I played everything as I had been taught by my father, with a free wrist—played easily and well almost anything that was set before me. Joachim altered that. For months he set me to do nothing but practice bowing in the way he wished—without using my left hand at all. I played nothing—was allowed to play nothing. Only after I went to Finland and resumed my regular practicing did I find myself again. Joachim will have all his pupils replicas of himself. He stereotypes their style. It is the stencil plate applied to music."

Mr. Burmester, like Eugene d'Albert, is not a very grateful artist.

"In common, no doubt, with many, I was very much struck, on the appearance of the book many years ago, by the clever suggestions of the author of Music and Morals as to the possibilities of symphonies in pure color," writes W. MacDonald Smith in the *London Musical News*. "The idea of outshining the loveliest sunsets is a most fascinating one, and is sure to find ardent votaries at intervals. Are Mr. Rimington's late efforts, however, in the right direction, and is he helping the cause, or otherwise? Making all allowances for imperfections of first performances, did the music appear to have any real connection with the changing colors? It did not seem so to me, although I believe my sensitiveness to the delights of color is not below the average, and remember well how in my younger days I used to revel, when on railway survey work in sunny climes, in the effect produced by the mere painting of a red letter or 'bench mark' on a gray, lichen covered rock when surrounded by bright green foliage. We used, when not very hurried, to paint them 2 feet high to enjoy the effect.

"Mr. Rimington does not pretend, I am glad to say, to be too dogmatic on that essential (?) analogy, which since 1737, when de Mairan read a paper on the subject before the Académie des Sciences, has been often thought to exist between the musical octave and the colors of the spectrum. There are many insuperable reasons against it, in spite of the authorities Mr. Rimington quotes in favor. If the object of such an art as Mr. Rimington desires to found is to appeal to the emotions, would he not do better to endeavor to connect it with music in some other way, preparatory to its being freed of a somewhat unnatural consort? As a first step, in order to obtain a melody, so to speak, in color, he might with advantage take the distinctive mental or emotional character of each note of our diatonic scale, a character now thoroughly established by experiment (see Helmholtz, *Sensation of Sound*, second edition, p. 279, quoting Curwen). They are the following: Do, 'strong, firm'; Re, 'rousing or hopeful'; Mi, 'steady, calm'; Fa, 'desolate, awe inspiring'; Sol, 'grand, bright'; La, 'sad or weeping,' and Si, 'piercing.'

"He might, by trial with votes from a number of persons, find which of the colors correspond to each of these emotions, if they do so at all (an artist might be able primarily to judge of this) and then he would be in a position to 'play' on his color organ a melody which might in some degree translate the musical one. He might perhaps find that the 'color' of a chord was better represented by that corresponding to its bass note than by such a combination as he has shown. He could perhaps settle, also by votes, whether variation in intensity of color corresponded to the emotion of ascending and descending passages or simply to the p's and f's. But, only to present one of the colors at a time as

he does, when the chief pleasure we derive from them is in their simultaneous and not their successive contrasts, and to make them succeed each other rapidly, as the notes in music, when the eye is not adapted to rapid changes of expression, seems most unreasonable.

"If to enjoy pure color we are to do without form, let us at least retain the enjoyment of contrast, let us be spared the unpleasant effect of too rapid change, and let us not be asked to approve of any connection between color and music before some sensible and rational basis is really found, without which no 'new art' can possibly hope to enjoy more than the most ephemeral of existences."

I began with a quotation from *Longman's Magazine*, I will close with one—the Mystery of Life.

"It is this mystery—of growth and life, of beauty and sweetness and color, and sun-loved ways starting forth from the clouds—that gives the corn its power over me. Somehow I identify myself with it; I live again as I see it. Year by year it is the same, and when I see it I feel that I have once more entered on a new life. And, to my fancy, the spring, with its green corn, its violets and hawthorn leaves, and increasing song, grows yearly dearer and more dear to this our ancient earth. So many centuries have flown. Now it is the manner with all natural things to gather as it were by smallest particles.

"The merest grain of sand drifts unseen into a crevice, and by and by another; after a while there is a heap; a century, and it is a mound; and then everyone observes and comments on it. Time itself has gone on like this; the years have accumulated, first in drifts, then in heaps; and now a vast mound, to which the mountains are knolls, rises up and over-shadows us. Time lies heavy on the world. The old, old earth is glad to turn from the care and care of drift-centuries to the first sweet blades of green."

### Gilbert Reynolds Combs.

AMONG the institutions of Philadelphia devoted to musical education none stands higher or wields a wider or more healthful influence than the Broad Street Conservatory, under the directorship of Gilbert Reynolds Combs, whose portrait is presented on this week's front page. The growing independence of the great metropolis of Pennsylvania in all affairs pertaining to music makes this sketch of one of its most progressive and energetic educators both timely and appropriate.

Both the conservatory and its gifted director are young. Mr. Combs was born in Philadelphia January 5, 1863. His parents were musicians of much culture. His father, Robert Lorton Combs, was a pianist, organist and violoncellist of excellence, but his life was cut short when the subject of this sketch was but two years of age. Mrs. Combs was one of the leading sopranos of Philadelphia.

Young Gilbert was intended for the medical profession, but his great love of music predominated and he lost no time in turning his careful musical education to account. Giving now his whole attention to his art, and having studied under the best masters at home and abroad, exactly ten years ago, in 1885, with a competent corps of teachers, he organized the now famous Broad Street Conservatory, at 1819 South Broad street. Mr. Combs was then but twenty-two years old, but the soundness of his education and methods soon made his school a power. His success was such that in five years he purchased the present location at 1831 South Broad street, remodeling and enlarging it at the same time. The remarkable growth still continued, and in order to provide for all applicants he was obliged in 1893 to establish the northern branch of the Broad Street Conservatory at 716 North Broad street. The two schools for the year 1894-5 contained over 900 pupils. More than

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half of this number were non-residents of Philadelphia and represented every State in the Union and Canada.

For the coming season the South Broad street building will be again enlarged and refitted at a large expenditure for modern improvements. Such progress in such a short time is almost phenomenal and speaks volumes for the respect in which Mr. Combs is held as a teacher.

In the corps of assistants which he has gathered about him he has been no less fortunate. Dr. Hugh A. Clarke, professor of theory and composition; Stanley Addicks, John W. Pommer, Jr., and Preston Ware Orem, piano; John F. Rhodes, Adam Jakob and Joseph E. Kearney, violin, and Joseph C. Cousins, the head of the vocal department, are among a faculty distinguished for ability.

Mr. Combs, as might naturally be supposed, is an enthusiast on the subject of conservatory and class training as opposed to the ancient home teaching. He says:

"It is a most serious mistake, and one that has been frequently made, for parents to insist on their children receiving their musical instruction at home, because they regard it as an accommodation. They might as well expect them to make satisfactory progress in their school studies by having the teacher call at the house once or twice a week. The study of music is to-day as important as the study of mathematics, literature and the sciences, and should be pursued in an equally efficacious manner. The old system of instruction from teachers who go from house to house is now almost obsolete, and well it is, for such teachings cannot hope or be expected to accomplish much in the production of musicians and players, though the lack of the proper conditions and appliances with which to develop the talents of the pupil. By the old system teachers were compelled to work without the aid of needed facilities in unbusiness-like places and ways, and the result could not be otherwise than the production of unbusiness-like, unmusical and unprofessional methods."

The schools throughout are established upon a broad and liberal basis. The free advantages are a feature and they may be enumerated here.

All pupils of the conservatory have the privilege of entering the following classes without charge: Class in harmony, symphony and solfeggio classes, ensemble and orchestra classes, sight reading classes, and are admitted to all concerts, lectures, recitals, &c. They also have access to the library.

Mr. Combs takes great pride in his pupils' symphony orchestra. It is the only one in the State playing all through on the real instruments. It numbers forty players. Mr. Combs, who is a skillful orchestral leader and a master of

string instruments as well as piano, conducts the weekly meetings. The conservatory will next year award five medals:

One to the pupil making the most rapid advancement in the piano department; open to competitors of all grades.

One for excellence in the vocal department.

One for excellence in piano playing, which will be awarded to the most deserving member of the graduating class.

One to the most diligent pupil in the orchestral or band department.

And one to the pupil showing the greatest progress and excellence in theory and composition.

Mr. Combs is entitled to the congratulations of all musicians upon his success. The celebrated pianist Leopold Godowsky, who was a member of the faculty last year, says: "The Broad Street Conservatory under Mr. Combs is one of the best musical training schools in America."

### Dr. George F. Root Dead.

DR. GEORGE FREDERICK ROOT, the eminent American musician, who will be remembered and admired by the American people for generations to come as the author and composer of *The Battle Cry of Freedom* and *Tramp, Tramp, the Boys are Marching*, died last Tuesday at Bailey's Island, off Portland, Me., in his seventy-fifth year. Bailey's Island, in Casco Bay, 20 miles from Portland, has been for many years the summer resort of the Root family, seven or eight of whom have erected cottages there. Only last winter Dr. Root built one, and in June went to occupy it. He intended to celebrate in it his golden wedding, which would have been August 28. He took with him his wife, his unmarried daughter, and his youngest son, and met there a number of Roots living at the East, and had planned to enjoy the pleasantest occasion of his life. The cottage had been newly furnished for the occasion and all the members of the Root family, no matter where they live, were to have been present to congratulate the grand old man and his wife on their golden wedding day.

A postal card was received here a few days ago conveying the information that he was ill, but not alarmingly so; and his brother received a telegram from Dr. Root's son, saying: "George F. passed away at 3 o'clock Tuesday afternoon. Have written." As Dr. Root was in excellent health when he left Chicago his relatives are completely at a loss to know what could have been the nature of the attack.

Dr. Root was born in Sheffield, Mass., August 30, 1830, but spent his childhood at North Reading. At the age of thirteen he had attained a degree of proficiency in music seldom secured in those days in an isolated village. It was his desire, and one he firmly adhered to, to become a musician. Proceeding to Boston in 1838 Mr. Root became a member of the Boston Academy Chorus, then directed by Lowell Mason. He here organized also, in addition to his teaching, a flute club, composed of his pupils and other musicians and known as the Nicholson Flute and Glee Club.

The first singing school taught by Mr. Root is placed as during the winter of 1838-9 in Boston. When the important undertaking of teaching music in the public schools was entered upon in that city by Lowell Mason, Mr. Root was chosen the second year as one of his two assistants.

After a busy career in Boston, devoted to teaching and church and concert work, Mr. Root removed to New York in 1844. For six years he remained in that city directing classes in singing and other branches of music study and continuing his choir work during a portion of the year. Vacations were devoted to engagements in summer schools and musical conventions.

In 1850 Mr. Root went abroad, remaining in Paris and London for a year, studying singing in the latter city with Giulio Alary. For five years subsequent to his return to America Mr. Root took up his residence in New York, where his first cantata, *The Flower Queen*, was brought out. The important Normal Musical Institute, commenced in North Reading, Mass., included Mr. Root in the faculty, as had previously been the case in New York. The time when not engaged in the Normals was devoted to conducting musical conventions in various parts of the country and to writing. The latter was accomplished at Willow Farm.

In 1880 the "Normal" was held in Chicago, and beginning this year was inaugurated by Mr. Root the most important work of his life—the writing of the war songs. The troubled condition of the country virtually ended the Normal work in 1863, to be revived immediately on the war's conclusion at Winona, Minn. From that period Mr. Root's musical undertakings were marked by the same

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energy and spirit which had throughout distinguished them.

Besides the writing of the war songs, the principal parts of Mr. Root's musical works and compositions were accomplished in Chicago, with which himself and the members of his family have been identified musically in so uncommon a degree.

George F. Root will live in the war songs that have made his name a part of history. There was that in them that went straight to the hearts of the people, strengthening patriotism and arousing powerful enthusiasm. Of the writing of the first of these in 1861 the composer says in his book, *The Story of a Musical Life*:

In common with my neighbors I felt strongly the gravity of the situation, and while waiting to see what would be done wrote the first song of the war. It was entitled *The First Gun Is Fired: May God Protect the Right*. Then at every event and in all the circumstances that followed where I thought a song would be welcome I wrote one.

The greatest of these songs, *The Battle Cry of Freedom*, was sung first at a mass meeting for the recruiting of soldiers held on the steps of the Chicago Court House on the occasion of President Lincoln's second call for troops. Mr. Root's book says:

The ink was hardly dry when the Lombard Brothers—the great singers of the war—came in for something to sing at a war meeting that was to be held immediately in the Court House square just opposite. They went through the new song once, and then hastened to the steps of the court house, followed by a crowd that had gathered while the practice was going on. Then Jules' magnificent voice gave out the song and Frank's trumpet tones led the refrain—*The Union Forever, Hurrah, Boys, Hurrah!*—and at the fourth verse a thousand voices were joining in the chorus. From there the song went into the army, and the testimony in regard to its use in the camp and on the march, and even on the field of battle, from soldiers and officers, up to generals, and even to the good President himself, made me thankful that if I could not shoulder a musket in defense of my country I could serve her in this way.

The list of war songs due to Mr. Root contains *Just Before the Battle, Mother, Within the Sound of the Enemy's Guns, Lay Me Down and Save the Flag, Come, Brothers, All, 'Tis Columbia's Call, Stand Up for Uncle Sam, Boys, Tramp, Tramp, Tramp, the Boys are Marching, O, Come You from the Battle Field, Brother, Tell Me of the Battle, Starved in Prison, The Vacant Chair, Who'll Save the Left?*, and, on the death of President Lincoln, *Farewell, Father, Friend and Guardian*. The wide popularity of *The Vacant Chair* and *Tramp, Tramp* must be reckoned as second only to *The Battle Cry of Freedom*.

The two last named were written under pressure and in short space of time. *Tramp, Tramp*, was written for the

*Song Messenger*, a musical publication issued by the firm of which Mr. Root was a member. Mr. Root was accustomed to write for the extra number, but being greatly engaged at about the time of the particular issue in which it finally appeared, had postponed its composition.

Urged by his brother to write the song, Mr. Root undertook and completed it in two hours. Its great success was entirely unexpected, although Mr. Root was deeply interested in the writing of the words, being, as he expressed it, "on a subject that was then very near to the hearts of the loyal people of the North."

*The Battle Cry of Freedom* was written by Mr. Root at the home of his brother during the night prior to the historical court house meeting. The list of Mr. Root's published compositions comprises 178 songs, besides two series in sheet form, called respectively *Camps, Tramps and Battlefields*, and *Home Scenes*, and no less than seventy-five cantatas, books of selections and instruction books. The principal instrumental compositions by Mr. Root include, in addition to those contained in the books mentioned, *The March of the 600,000* and *Italia Grand March*. Up to the time of his death Mr. Root was busily engaged upon the composition of hymns for the Sunday schools of England and Scotland.

Dr. Root belonged to a large family connection, all of whom are talented, not only in music, but in all other directions, and most of whom are singularly long-lived and prosperous. His father died at seventy-four, and his mother at eighty-five, and his next younger brother is seventy-three, and his wife sixty-eight. He leaves two brothers, E. Townner Root, with Estey & Camp, and William A. Root, the assistant secretary of the Union League Club, and five sisters, Mrs. Helen M. Adams, Miss Sarah A. Root, Miss Fannie A. Root, and Mrs. Edward E. Quinby, all of whom reside at Orange, N. J., and Mrs. Mary F. Peck, a resident of Arlington, N. J. Miss Sarah and Miss Fannie are now traveling in Europe. Mr. Root also left a widow and two sons and four daughters. His sons are Frederick W. Root, of Chicago, and Charles T. Root, of Root & Tinker, New York. His daughters are Mrs. Clara Louise Burnham, Mrs. Frank H. Gardener, Mrs. Paul Oscar Kern, and Miss Grace W. Root, all of Chicago.

Mrs. Mary Olive Root, née Woodman, is the daughter of a Boston merchant, whose family were all musicians, and Mrs. Root herself is a woman of fine musical accomplishments. Frederick W. Root is the well known composer and instructor. Mrs. Burnham is a novelist of marked ability and author of *No Gentleman, A Sane Lunatic*,

Next Door, *Mistress of Beach Knoll* and other stories. Mrs. Kern, the wife of Professor Kern, of the North Division High School, and Miss Grace are not only talented musicians but gifted artists in crayon and water color painting. Mrs. Kern is a successful illustrator, especially for the *Jennett Miller Magazine*.

Dr. Root occasionally had slight attacks of illness, but they were mostly of the nature of nervous prostration from overwork, and soon passed off. He seems never to have had any organic disease. He had not used tobacco for forty years, and an occasional glass of beer was his only stimulant. Two years ago he became a vegetarian, and his family noticed with uneasiness that he lost color and flesh from that time. His habits were so regular and his health so good that notwithstanding his advanced age his death was a painful surprise to his friends. Dr. Root was an ardent and consistent Swedenborgian, and a member of the Rev. Mr. Mercer's New Jerusalem Temple. His parents were Congregationalists, but he early became fascinated with the teachings of Swedenborg, and his family followed his example. He never mentioned his creed unless others introduced the subject, but when this opportunity was afforded he never tired of expounding it. He was an honorary member of the Loyal Legion, but belonged to no social or political club.

Dr. Root was never a business man. His brother, E. Townner Root, came to Chicago in 1858 and organized the firm of Root & Cady, and when Dr. Root came here in 1860 he entered this firm, but only as "author," and always refused to take any part in business transactions. In 1871 this firm was dissolved, and Dr. Root never belonged to another. From that time until his death he was employed as a musical writer and composer and was uniformly successful at almost everything he attempted. He never accumulated a great fortune, but for many years before his death he enjoyed an income of \$4,000, derived mainly from the royalties on his numerous publications.

People who were intimately acquainted with Dr. Root cannot say too much in praise of him as a man. He was, as anyone might see, a man of striking personality. He was tall, straight, dignified and distinguished in appearance. In his disposition he was retiring and exceedingly modest. When, soon after the war, President Burroughs, of the University of Chicago, informed him that the university would confer on him the degree and title of doctor of music he deprecated it in the most earnest manner on the ground that he did not deserve it. In his principles Dr. Root was an honest, sincere man, with friendly feelings

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for every one around him and a great faculty for making and keeping friends. He was a patriot, a good citizen, a philanthropist, a clean man and a charming companion. His memory will be fragrant for a generation to come among those who knew his worth and had the pleasure of his acquaintance.

Dr. Root's last public appearance in Chicago was at the war song concert in the Auditorium the night of January 28. He led in the singing of Rally 'Round the Flag, and his appearance was greeted with the most tremendous enthusiasm.—*Chicago Tribune*.

### Robert Goldbeck at the Chicago Conservatory.

ONE of the most notable additions to the faculty of the Chicago Conservatory is Robert Goldbeck, who will be one of the chief instructors in the piano department. Mr. Goldbeck was born in Potsdam, the residence of the King of Prussia, April 19, 1889. He is a distinguished pianist and composer and has met with marked success in both fields. He has played before cultured audiences in the cities of Europe and America and has received high honors. His success as a composer has been equally great. His Mexican Dances received the first prize among 283 competitors in a composers' contest at Stuttgart and were played last season by the Chicago orchestra under the composer's personal direction.

In London the Duke of Devonshire has twice opened Devonshire House in Mr. Goldbeck's honor, the last occasion being for the performance of his opera Newport before the élite of that city.

As a teacher Mr. Goldbeck has also proven his marked ability. Many of his pupils are well and favorably known in the professional world. In connection with his work of instruction Mr. Goldbeck will give a series of recitals during the coming season.

**Emma Heckle.**—Miss Emma Heckle, dramatic soprano, received a rousing reception when she sang at a Y. M. C. A. concert at Saratoga, N. Y., a few evenings ago. She sang splendidly and was forced to respond to repeated encores. Miss Heckle has more engagements to fill there.

**Conrad Behrens.**—An enjoyable concert was given a few days ago in Elka Park, in the Catskills, by Miss Aurie Dagwell, soprano. She is a pupil of Conrad Behrens, of this city. The tutor arranged for the concert and Miss Dagwell made a big success of it.

Mr. Behrens returns to New York from the mountains on September 3 and will resume his vocal instruction.

### Musical Items.

**New York School of Opera.**—The New York School of Opera and Oratorio, of which Mr. Emilio Agramonte is director, has leased the entire building at 110 Lexington avenue for school purposes. The building will be occupied about September 3.

**A Comprehensive Catalogue.**—The last catalogue of the Chicago Musical College, which has just made its appearance, is the handsomest and most complete of all that have preceded it. The faculty of this old institution consists of about fifty persons, most of whose pictures appear in this issue. Several new teachers have been added for the coming season, but the heads of departments remain the same as last year. The little book contains some features of interest to the musical public—a small dictionary of musical terms and musical form.

**American College Examination.**—At the examination of the American College of Musicians lately held in New York the following candidates passed: For the fellowship degree—Joseph N. Ashton, Salem, Mass., and Wm. E. Crosby, West Medford, Mass., in the special theory department, both with first-class honors. For the associate degree—Joseph W. Akerman, New York, in the organ department, with first-class honors; Jennie M. Wickes, New Hamburg, N. Y., in the piano department, with second-class honors; Emilie B. Owens, Fordham, N. Y., in the piano department.

**Wm. C. Carl's Success.**—Mr. William C. Carl, the New York organist, who left here on a Western tour recently, is being welcomed in every city he visits. He has now engagements to play at Denver, Colorado Springs, Salt Lake City, Kansas City, Topeka and in the Leavenworth Cathedral. Mr. Marcus M. Henry, his manager, is now busy arranging for Mr. Carl's tour through California.

Mr. Carl's leave of absence from the First Presbyterian Church has been extended, and he will not return to New York until October 1.

**William Scharfenberg.**—William Scharfenberg, an old and well-known musician of this city, died suddenly at Quogue, Long Island, on Thursday and his burial took place in Greenwood Cemetery on Sunday. Mr. Scharfenberg was born in Germany more than seventy-six years ago, but he spent the greater part of his life here. He was an accomplished organist and pianist, and had been organist of several churches. He attended the Fifth Avenue Presbyterian Church. At one time he was a member of a firm having a large music store in this city. In politics he was a Republican. Mr. Scharfenberg took a great interest

in struggling musicians, and often helped and even educated those who showed musical talent. He had lived a retired life during his later years in apartments at No. 781 Park avenue. A son and a daughter died some years ago. Mr. Scharfenberg, with his wife and daughter Mary, went to Quogue about a month ago.

**Organist Mulligan's Concerts.**—William Edward Mulligan, the New York organist, and Mme. Le Clair Mulligan, contralto, and Miss Williams gave a concert in Green Bay, Wis., recently and scored a big success. The *Green Bay Gazette* had this to say of it:

The event of the season in local musical circles was the Mulligan-Williams concert at Turner Hall. Mme. Mulligan, Miss Williams and Mr. Mulligan need no introduction to Green Bay people. Mme. Mulligan's charming voice was never more enjoyable.

Miss Williams added to her well won reputation. Her voice is rich and sonorous and of larger volume than is usually the case in a high soprano. Of Mr. Mulligan little need be said. He is master of the piano and no more brilliant execution has ever been heard in Green Bay.

At the close of the duet by Mme. Mulligan and Miss Williams, which ended the program, the audience would not quiet down until the number, Dearest and Nearest, had been repeated.

The same artists gave a concert in the Green Bay Presbyterian Church on Saturday evening.

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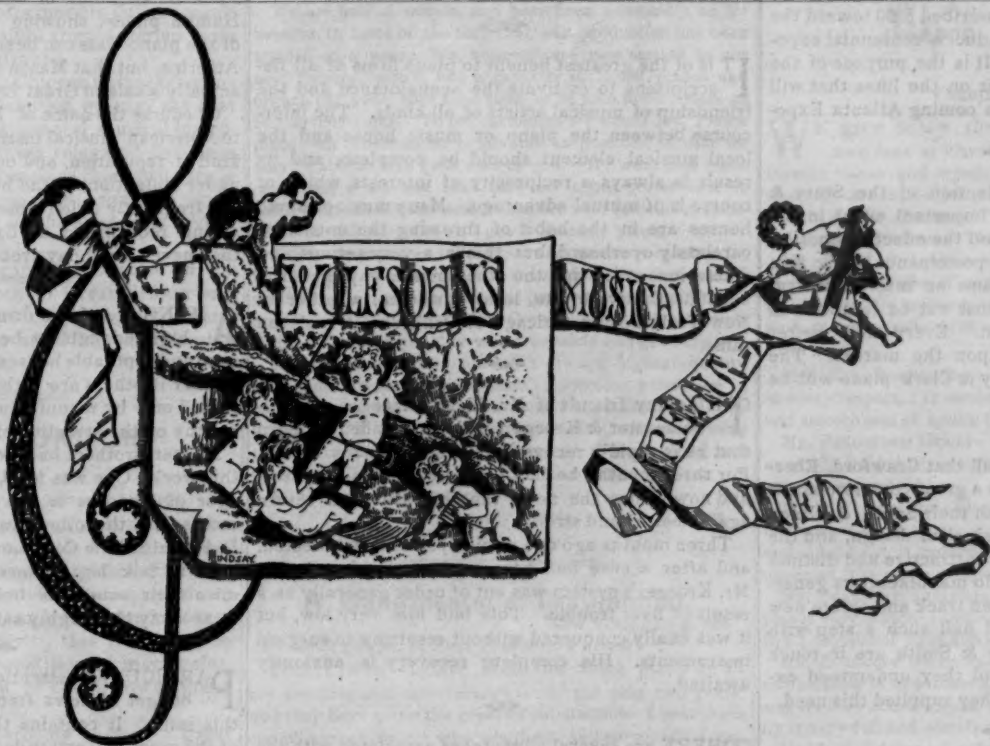
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WRITE FOR CATALOGUE AND PARTICULARS.



ON or about October 1, by special arrangement made with THE MUSICAL COURIER, I will have a full page devoted to matters of interest in the musical world appertaining principally to the artists under my direct management, not however excluding others. This is quite an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies. Arrangements can be made by direct application to

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# MUSICAL INSTRUMENTS



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No. 806.

NEW YORK, WEDNESDAY, AUGUST 14, 1895.

IF you have not examined Brown & Simpson's pianos of late take a little time off at Worcester and visit the factory, or order a sample or two, and make a test. You will be surprised at the character and general finish of the instrument.

S. & P. ERARD, of London, are now handling not only the English made but also the French made Erard harps. The trade in harps in Great Britain is an active element in the music line and a large number of Erard harps is disposed of annually. They are instruments of the most artistic finish and embellishment.

MESSRS. BEHR BROTHERS & CO., through their representatives, Messrs. R. Dorman & Co., at Nashville, Tenn., have subscribed \$250 toward the stock that is being sold to conduct a centennial exposition in Nashville in 1896. It is the purpose of the projectors to develop this fair on the lines that will be observed in the case of the coming Atlanta Exposition.

WE look upon the introduction of the Story & Clark piano as a most important event in the trade in high grade pianos, and the effect will not be delayed long because of the prominence of the firm and the reputation of the name on musical instruments. These two points must not be forgotten in reckoning with this question. Every new better grade piano has its effect upon the market. The effect to be made by the Story & Clark piano will be rapid for the above reasons.

THERE is no question at all that Crawford, Ebersole & Smith have made a great commercial hit—a mercantile bull's-eye—with their Smith & Nixon piano. It is a piano most original in design, and the design is not only original but attractive and distinct from the usual type. Why do manufacturers generally not deploy from the beaten track and create new designs? The dealers would hail such a step with delight. Crawford, Ebersole & Smith are in touch with hundreds of dealers, and they understood exactly what was needed, and they supplied this need.

THE question now is, what is the Hon. Daniel F. Beatty doing? He is now free to go ahead in his stencil racket, and there is no doubt that he is planning a scheme, for he is a schemer. We are not influenced by any feeling whatsoever in the matter, and believe that if Beatty can now succeed, he deserves success on general principles, and the piano and organ trade can thank itself if its indifference will give him the next opportunity. Beatty is an organizer; he has the administrative instinct notwithstanding his ignorance; it is an instinct, and this instinct has always come to his aid and shown its force. He is on the eve of doing something in the old line.

A MOVEMENT, with the accent on the move, that is new in the music business is the erection of a shed in the yards of the Miller Organ Company, of Lebanon, Pa., to be used by those of its workmen who come to the factory on bicycles. The same paper that brings this information says that a new sand-paper machine has been put in work, but doesn't state that it is to be used on the tires that have become clogged with the mud that abounds in that vicinity.

M. H. PAUL MEHLIN, the recognized head of Paul G. Mehlín & Sons, has realized for a long time that the ever increasing business of the firm was more than he could well handle, and now comes the news that Mr. Charles H. Mehlín will leave the Minneapolis, Minn., factory and connect himself with the New York factory. This will relieve the former of considerable work, as the New York end will be well looked after. Mr. H. Paul Mehlín will remain in Minneapolis for the present.

IT is of the greatest benefit to piano firms of all descriptions to cultivate the acquaintance and the friendship of musical artists of all kinds. The intercourse between the piano or music house and the local musical element should be complete, and its result is always a reciprocity of interests, which of course is of mutual advantage. Many music or piano houses are in the habit of throwing the musicians carelessly overboard, but this is a very serious and deleterious error, and the other man always gets the benefit. Cultivate the local musician, whether in New York, Boston, Chicago or Oshkosh; it is all the same.

THE many friends of Mr. Henry Kroeger, of Gildemeester & Kroeger, will be gratified to learn that he is rapidly recovering from a serious illness. For three months he has been away from business, and now comes the news that he will soon return again healthy and strong.

Three months ago one of his eyes became affected, and after a cure had been made it was found that Mr. Kroeger's system was out of order generally as a result of liver trouble. This laid him very low, but it was finally conquered without resorting to surgical instruments. His complete recovery is anxiously awaited.

THERE are several advantages associated with the Starr piano that give it a unique place among instruments for dealers to handle. In the first instance the Starr is made at the minimum of expense for its grade, being manufactured in a small city without the environment of heavy rents, &c. The same grade of pianos would cost more to make in large cities. Then the factory, new and complete, is erected under the latest and most modern methods, which is a great advantage in manufacturing, and finally Richmond, Ind., being a most central shipping point, the best facilities exist for the handling of instruments sent in all directions. These are advantages in favor of the Starr piano of which the dealer should take advantage.

## MASON & HAMLIN IN ENGLAND.

LONDON, August 3, 1895.

ONE of the surprising features of the music trade of England—surprising at least to an American—is the standing of the Mason & Hamlin organ, its reputation among the great organists, such, for instance, as Dr. Stainer, and the veneration, I may say, with which the old and responsible firms look upon it. It discloses that the English people are beyond prejudice, and the source of a product is of no consequence when the product itself is endowed with merit.

The great house of Metzler here has for years past controlled the Mason & Hamlin organ for Great Britain and the colonies, and thousands of these instruments have passed through its hands. In the warehouse of Metzler & Co., however, one finds not only Mason & Hamlin organs, but a large and varied stock of all kinds of upright and grand Mason & Hamlin pianos, showing not only that instruments of the piano class can be sold here even when made in America, but that Mason & Hamlin pianos have now actually a sale in Great Britain.

Of course the name of Mason & Hamlin has given to American musical instruments a certain imposing kind of reputation, and our home manufacturers are under obligations to the house for this sentiment. It has frequently aided American manufacturers in securing recognition at Expositions which otherwise they never could have received.

AMONG the piano firms of this city which stand high enough to be represented only by the solid and reputable houses of the other States, Messrs. Decker Brothers are without a peer, a condition warranted only by manufacturing a line of instruments worthy of the attention of the most desirable agents.

Decker Brothers had two such of their agents here this week. One was Mr. Charles T. Woodward, manager of Sanders & Stayman's Washington warehouses, and the other was Mr. A. A. Van Buren, of D. H. Baldwin & Co.'s Louisville branch. They came here to talk big business with the Deckers and admire their handsome building and warerooms, and went away thoroughly satisfied.

PARTICULAR attention is called to our regular budget of news from Boston which appears in this issue. It contains the latest and fullest details of the great real estate deal that has been hanging fire there for several weeks, as well as the first story of the Poole & Stuart fire that has reached the trade. There is also a general assortment of small matters contained in this letter that will be found interesting and instructive. In fact, anyone who wishes to keep posted on the happenings and doings of the trade should always read the Boston letter and the Chicago letter in THE MUSICAL COURIER each week. These letters do not come from occasional correspondents or from over-ambitious clerks in piano stores—they are regularly prepared bulletins compiled at the offices of THE MUSICAL COURIER in the two cities by paid representatives of the paper, who devote their entire time and attention to its service.



## CHICAGO COTTAGE ORGANS

IN

## GREAT BRITAIN.

THE representation of the Chicago Cottage Organ in Great Britain for that territory and the colonies is in the hands of the celebrated firm of Barnett Samuel & Sons, on Worship street, London, where they have a number of warehouses filled with all conceivable lines of musical goods, beginning with small merchandise and ending with pianos and organs.

We had the pleasure of meeting Mr. Selim Samuel, one of the firm, at his office recently and he expressed his greatest satisfaction regarding the character of the Chicago Cottage Organs, the satisfaction they give to their trade and their durability, and particularly the enterprise in getting up new and novel designs.

"Without making any particular reference now to the general state of the organ trade in Great Britain," said Mr. Samuel, "I wish to say that our trade with the Chicago Cottage Organ has been eminently satisfactory, and has given us splendid results. We consider it the best selling organ on the market to-day, and the firm itself one of the great leaders of the music trade."

Continuing, Mr. Samuel said: "We formerly manufactured organs ourselves, but we have given this up entirely, and now use the space formerly occupied by the organ department for our piano manufacturing department. We went out of the organ manufacturing business simply because we could not compete in style, in tone and in general with the organs sent to us here by the Chicago Cottage Organ Company. There was no use attempting it, nor can anyone here succeed in an attempt of that kind. The handsome case designs are in themselves difficult to imitate. We finally abandoned our organ manufacture to devote our entire attention to the Chicago Cottage."

Mr. Samuel tells us that the freight from America to London cuts no figure and is not in the least a handicap. "Why, it frequently costs more to deliver goods here in London than the freight from America costs on the same article," he continued.

The warehouse is filled with Chicago Cottage Organs of all descriptions. In explanation we may say that Barnett Samuel & Sons do a general musical instrument trade, and not a business relegated to pianos and organs merely, and this enables them to do trade with many small firms who purchase organs in small quantities, but whose trade in the aggregate is very large every year.

The Chicago Cottage Organs are handled on the Continent by other firms, but in Great Britain and the British colonies they are controlled by Messrs. Barnett Samuel & Sons, who are doing an extensive trade with these instruments.

## STEINWAY—LONDON.

LONDON, August 4, 1895.

THE Steinway piano occupies an exalted position in the musical and aristocratic circles of European countries, as is well known by this time. In Great Britain its place is assured from royalty down to the best middle classes, and with musicians of eminence. It is an old story by this time, and to print it would be merely a repetition of many references to this unique position of the Steinway piano in Europe.

A visit to the London warehouses showed a great stock of instruments, stock being the requisite on this side in any of the more pretentious establishments. The purchasing public desires large varieties to select from, and the Steinway stock shows all kinds of up-rights and grands of their make in large quantities.

Mr. Eshelby, the manager of the London branch, tells us that business is steadily increasing and that the great preponderance of sales of grands over up-rights continues to be maintained. The grand is the fashionable instrument in Europe. The Steinway piano is sold in England, Ireland, and Wales to the best dealers, in disregard of the agency system as known in the United States. For instance in Belfast, Liverpool, Newcastle, Sunderland and other large centres, two or three dealers in each city handle the

Steinway piano, and there are no conflicts of any kind.

In Scotland, however, the great house of Patterson, one of the leading music houses of the world, with large establishments at Glasgow, Edinburgh, Aberdeen, &c., has absolute control of the Steinway piano for that country.

Mr. Eshelby and Mr. Henry Ziegler, who is now in Europe, will meet at the Hamburg factory at the end of this month to consult Mr. von Holwede regarding details of the business. B.

STRACINO—"name of a vocal embellishment. It includes 8 to 12 notes in descending motion."

According to the *Fond du Lac Reporter* this is the definition of the name of the piano factory to be started at that place. But the information is incomplete. Whose 8 to 12 month descending notes are in motion?

## A Characteristic Proclamation.

## MONEY!

Gold, Greenbacks or Silver,  
AS YOU LIKE IT,

Can easily be obtained by any dealer so fortunate as to get the agency for the "Crown" piano. With its special features it has become the free coinage mint for those who take advantage of their opportunities, for those who know a good thing when they see and hear it, for those who are quick enough to grab a good chance before their competitors do. The money question has already been settled for those who have secured the agency for the "Crown," because it has so many special and valuable features, solely its own, that no other featureless piano can win in a retail contest with it. It is a bread winner, a sale closer, a money maker. With it you can make all the money you want.

Settle the money question for yourself, at once, for life, by getting the sole agency for it for some territory not already taken. Whether you wish more money than there is, or more of what there is, get a "Crown" agency, and "that settles it." The "Crown" is on top and will be kept there! With its "Orchestral Attachment and Practice Clavier" you give with and at your price for the piano virtually 12 other extra instruments and \$1,000 extra value. The people want just such a "snap," and you have but to show it to sell it, against any other, and get your money.

We are behind orders, and have been constantly so for months, in spite of the fact that our production has been trebled in a year. We, however, are now settled in our new factory, which has a capacity of 15,000 pianos and organs per year, and hope soon to be able to fill orders as fast as they come. To old customers we would say, Please place your orders as far in advance as possible, so that we may be able to take good care of you. We want new trade of course, if we can take care of it, but prefer first to satisfy our old friends and customers who have been faithful to us and the "Crown" goods so many years.

Fall trade promises to be great and we are preparing for it. To that end we ask the favor of having our friends notify us as far in advance as possible what their needs are likely to be. Politically "Crown" goods suit all views. In the "Crown" you find both free trade and protection.

Free (and easy) trade, low tariff always, highest quality ever, quick to sell, sure to satisfy, absolute protection in territory, protection against your competitors, for they have no pull if you stump your dierstick telling and showing the crowning merits of the "Crown." The Goldbug and the Free Silverite need 'em. Honest money buys 'em. All the above are facts, not fat.

Very truly yours,

GEO. P. BENT.

CHICAGO, August 1, 1895.

## A Bandmaster's Testimonial.

NEW YORK, July 24, 1895.

Geo. Steck &amp; Co., 11 East Fourteenth Street.

GENTLEMEN—I have used the Steck piano at all my concerts and entertainments for the past two years, and they have given the greatest satisfaction. I hear them complimented by all who use them, and personally I consider them superior to any.

Very truly yours,

W. B. ROGERS,

Leader Seventh Regiment Band, New York.

—Mr. Edmund J. Piper, of St. Louis, who has been connected with the Bollman Brothers Company as head salesman for the past seven years, has resigned to take a position with the Thiebes-Stierlin Music Company under more favorable conditions.

—Mr. A. B. Campbell has by recent purchases of real estate enlarged the building of the A. B. Campbell Music Company at Jacksonville, Fla., so that it now occupies a structure 24 feet wide by 314 feet long and three stories high.

—Miss Julie Wilson, a piano and organ dealer at Janesville, Wis., and Charles Wheeler, a violin maker, of the same place, have been forced to occupy temporary premises in a frame building, pending the reconstruction of their stores, into which they will remove upon completion.

## INTERNATIONAL MUSIC TRADES EXHIBITION,

## Royal Agricultural Hall, London.

WE understand that the following firms have applied for space at the International Music Trades Exhibition to be repeated next year at Royal Agricultural Hall, London, England.

The Exhibition this year proved to be a success and attracted several thousand dealers who gave orders directly from the Exhibition. American instruments were exhibited through London agencies. American manufacturers should apply directly if they have no representation in England to H. L. Benjamin, Broad Street House, Old Broad street, London, E. C.

Allison A. & Co.	Malcolm J., & Co.
Austrian Bentwood Co.	Miller Organ Co.
Barnett Samuel & Co.	Metropolitan Publishing Co.
Beadle & Langbein.	Mogridge P.
Bell Organ Co.	Moore Smith & Co.
Besson F., & Co.	Murdoch H., & Co., Limited.
Blankenstein L.	Packard Organ Co.
Brasted H. G.	Parke A.
Bridgeport Organ Co.	Payne T. G.
Brock Bernard.	Pentonsville Stamping Co.
Brinsmead T.	Rintoul J., & Sons.
Chicago Cottage Organ Co.	Rogers G., & Sons.
Cobbett & Co.	Rosa Valve Co.
Cons & Cons.	Rudall, Carte & Co.
Dresch L.	Roley & Co.
Erard S. & P.	Sames W., Limited.
Broadwood White & Co.	Schiedmayer & Sohne.
Collins Organ Co.	Schreiber R.
Elton H.	Smith American Organ Co.
Etching and Photogravure Co.	Smith Edwin.
Grantone Piano Co.	Spencer J., & Co.
Hoake & Co.	Story & Clark.
Hampton & Sons.	Strong J., & Sons.
Harper T. W.	Strohmenger & Son.
Healy & Richards.	Squire B., & Son.
Hirsch, E., & Co.	Squire W. J.
Howard & Jones.	Urwin Brothers.
Jenkinson & Co.	Weaver Organ Co.
Kershaw H. E.	Whitfield E.
Lachenal & Co.	Yates W., & Sons.
Lipp & Sohn.	Zender H., & Co.

## Mason &amp; Hamlin

AT

Chautauqua, N. Y.

WE give below the opinions of the different musicians at Chautauqua concerning the Mason & Hamlin pianos and organs, which have been used there exclusively this season for the sixth consecutive year.

Dr. H. R. PALMER—The Mason & Hamlin concert grands are a success. They are matchless in all respects.

Mr. W. H. SHERWOOD—Beautiful instruments; capable of the finest grades of expression and shading. A piano which promptly responds to my wishes. It is more solidly built and more reliable in action and tuning than any piano I can name.

Mrs. ELLA BACKUS-BEHR—I recommend the instruments in every respect. In evenness, purity and strength of tone and smoothness of action they are unexcelled.

Mr. FERDINAND DEWEY—Both in tone and action they are most admirable instruments, while their qualities of endurance are remarkable.

Mr. I. V. FLAGLER—The Liszt organ is the most perfect instrument of its class. For variety, combination of effect and vivacity it is unsurpassed. The more cultivated the musician, the more enthusiastic is his appreciation of it.

Mr. BERNHARD LISTEMANN—I find the Mason & Hamlin pianos very beautiful and rich in tone and can be graduated to all degrees of light and shade.

Mr. J. HARRY WHEELER—I find the pianos charming, a combination of sweetness and strength. As a support for singers they stand almost unequalled, and their tone quality is very full and satisfying.

Mr. L. S. LEASON—I take great pleasure in recommending the Mason & Hamlin instruments. They possess a pure and musical tone of great carrying quality, and well adapted for choral work.

Mr. C. E. ROGERS—The Mason & Hamlin piano, through its workmanship, tone and material, is entitled to be placed among the best manufactured in America.

## A VIOLIN.

Concert instrument of the first rank,

JOS. GUARNERUS DEL JESU,

the genuineness of which is vouched by Joachim,  
Sarasate, Saurer, Brodsky and others, . . .

IS FOR SALE.

Its owner used it in concert for more than thirty years.

MUSIKDIRECTOR MASZKOWSKI, Breslau, Germany.



### An Invitation to Knights Templar Dealers.

ALL KNIGHTS TEMPLAR DEALERS WHO PROPOSE GOING TO BOSTON ON AUGUST 27, TO ATTEND THE KNIGHTS TEMPLAR TRIENNIAL CONCLAVE, ARE RESPECTFULLY INVITED TO STOP OFF AT PHILADELPHIA AND, WHILE SEEING THE HISTORIC CITY, VISIT THE BLASIUS PIANO FACTORY—THE MOST COMPLETE PIANO FACTORY IN THE COUNTRY.

HERE IS THE CIRCULAR ISSUED BY THE TRADES LEAGUE OF PHILADELPHIA, OF WHICH WE ARE MEMBERS, SHOWING THAT STOP OFF PRIVILEGES ARE ALLOWABLE.

WE SHALL BE PLEASED TO ENTERTAIN VISITING DEALERS AT OUR FACTORY.

RESPECTFULLY, BLASIUS & SONS,  
PHILADELPHIA.  
PHILADELPHIA, July, 1895.

### IMPORTANT NOTICE TO SOUTHERN AND WESTERN MERCHANTS.

Very cheap round trip tickets will be sold by all railway lines to the "Knights' Templar Triennial Conclave" to be held in Boston, August 26 to 29. Tickets will be placed on sale August 23, and will be available not later than midnight, August 27. Hence, should it be desirable to stop at Philadelphia before going to Boston, you are advised to purchase your ticket on the morning of the 23d. This will give you from two to three days to stop over at Philadelphia.

Should you prefer to stop over at Philadelphia on your way homeward, you can leave Boston after August 28, and should you leave Boston as late as September 4, you have four days to stop off at Philadelphia and still have an abundance of time to reach home before your ticket expires on midnight of September 10.

Should the above described tickets not be on sale at your station, ask the agent to procure them at the nearest point where they have been placed on sale.

As no restrictions are to be placed on the sale of such tickets all persons may avail themselves of the cheap rate to visit Philadelphia during the months of July and August.

By order of the committee,  
THOMAS MARTINDALE, Chairman  
Committee on Passenger Transportation,  
Trades League of Philadelphia.  
J. N. FITZGERALD, Secretary.

### An Opportunity.

THE well-renowned makers of brass wind instruments Wenzl Slowesser's Soehne, in Graslitz, Austria, would like to engage a clever, wide-awake representative for the United States. Must be a man well known in the trade. Please address directly this well-known firm.

### Who Is This?

THE Philadelphia Record and the Philadelphia Inquirer both state under date of August 8 that a piano factory is to be built at 231 Duponceau street, that city, for Frank Rosatto. Who is Frank Rosatto?

### Want a Charter.

A COMMISSION for a charter was issued to-day to the Wenzel Piano Company, of Charleston. The incorporators named are J. Fred Lillenthal, A. F. C. Cramer, A. Bequest, P. H. Gadsden and Theo Wenzel. The capital stock of the company is to be \$50,000, with the right to increase to \$200,000. The company ask for the right to manufacture and sell all kinds of musical instruments, print and sell sheet music, rent instruments and the like.—*Charleston (S. C.) News and Courier.*

—Mr. Alfred Shindler, of Hardman, Peck & Co., is visiting New York.

—Mr. S. M. Barnes, of the New York branch of Wm. Knabe & Co., returned to his desk on Monday last.

—H. M. Samuels will be the manager of the new store of Kops Brothers at Eau Claire, Wis., which will shortly be opened there.

—Geo. J. Birkel, one of the most enterprising piano men on the Pacific Coast, whose main store is at Los Angeles, is about opening a branch at Santa Ana, Cal.

—Mr. Theo. Hoffman, of J. M. Hoffman & Co., the dealers, of Pittsburgh, Pa., was in New York city, and left a large order with Jack Haynes for Muehlfeld pianos.

—The Eagle, of Poughkeepsie, N. Y., says that the Reimer Piano Company, of that place, has at last commenced active work, and states that the factory started with 10 men on August 6.

—The marble building at 111 North Charles street, Baltimore, Md., was damaged to the extent of \$300 recently by fire. The first floor is occupied by Messrs. Hollingshead & Stults as a music store.

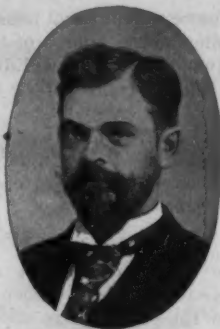
—Rohland Brothers' music store has been removed from 693 Cumberland street to No. 7 South Eighth street, Lebanon, Pa. While at the old place they had a fine trade, which will doubtless follow them to their new quarters.

—Mr. Frank H. Erd, of Saginaw, has opened an exhibition warehouse on the ground floor of his factory, where he will hereafter have an opportunity to properly display the "Erd" and the "Rose" pianos to both the wholesale and retail trade.

—The Blatchford Organ Company, of Guelph, Canada, are about to move into their new building at that place. It is said to be fitted up with modern machinery, and that the company has advance orders that will keep it busy for some time to come.

—Mr. A. M. Wright, of the Manufacturers Piano Company, of Chicago, was among the trade men in New York last week. He returned to Chicago to attend the annual meeting of his company, an account of which is given in our regular Chicago letter.

### WM. H. SHERWOOD.



America's Great Pianist

TO

### Mason & Hamlin Co.

THE following letter, just received by the Mason & Hamlin Company, is indeed significant. Mr. Sherwood, who is now at the height of his powers, is a man of great experience so far as the piano question is concerned. He knows well the various American makes and writes with a knowledge gained by experience and acquaintance. The Mason & Hamlin Company may justly feel proud at the receipt of such convincing words:

CHAUTAUQUA, August, 1895.

Mason & Hamlin Company:

GENTLEMEN—The greatest improvements during the past ten years in solidity of construction and reliability of action, combined with the capacity to stand in tune, have been made by the Mason & Hamlin Company in their grand and upright pianos.

As they possess also the ability to produce the most beautiful, rich qualities of tone, combining the most delicate and sympathetic possibility of touch with greatest power and brilliancy, I consider them the best pianos made in America.

[Signed] WM. H. SHERWOOD.

### Electricity for Pianos.

THERE is not an industry that does not receive the benefits of the electric agent. The current has run along in all sorts of veins, and exercised its influence in every conceivable direction, and at last it has come to play upon the chords of the piano.

The practical consummation of this new move upon the part of this mysterious, undefinable, unseen agent has been realized in a recently patented device which its inventor, Mr. George Howlett Davis, a mechanical expert, terms the Electric Piano Attachment.

The enterprise has been inaugurated under the style of the Electric Self-Playing Piano Company, which was incorporated August 6, under the laws of the State of New Jersey, with a capital of \$100,000, of which \$20,000 has been paid in.

The official personnel of the company is centred in Mr.



Robert W. Lyle, president, and Mr. George Howlett Davis, treasurer and general manager.

The plant, located in Nos. 333 and 335 West Thirty-sixth street, and occupying two floors 50x125 feet in area, will be thoroughly equipped with every modern facility.

"Within 60 days," said Mr. Davis to a representative of THE MUSICAL COURIER, "the company will have 100 hands employed in the manufacture of the Electric Piano Attachment. It will be our aim to sell our goods on their merits. I claim for this invention that it is the only genuine electric attachment that has ever been put on the European or American market, and by that I mean that it is operated by electro-magnets, and not a mere mechanical device."

"In the first place, the possibilities of the attachment are of such an extended order that we have provided a catalogue of 700 compositions, including the complete range of the musical gamut, and to show you how far we include classical and difficult works, let me cite the Rhapsodie Hongroise, selections from Cavalleria Rusticana, the

Estudiantina Waltz, a number from Lohengrin, and the overture to Rossini's Semiramide.

"The music rolls are made of indestructible tissue paper; the attachment is invisible, dispensing with the clumsy box drawer in front of the piano; the roll is inserted with ease, and there is an automatic attachment to rewind the music roll when it has been played through. The speed is regulated by a slide, and the listener can individualize each number as it is being played, simply by giving his attention to the loud or soft pedals. A distinct feature of our attachment may be found in the fact that the piano can be operated at any distance from the music holder. In the case of absence of an electric plant with which to connect our attachment, we have provided storage batteries.

"Our goods will be ready for the market within one month, and we shall then be in position to back up all of our claims through practical demonstrations, as you can see by the attachment that I have shown you. That is my first completed working model."

A CHANGE of agency, which will be of peculiar significance, is about to occur in a large Western city, but we are not at liberty to give the particulars at the present time.

THE latest news from Boston concerning Messrs. Poole & Stuart, whose burning out is reported elsewhere in this issue, is to the effect that their insurance will be adjusted to-day, and that they have taken the third and fourth floors of No. 5 Appleton street, where they will at once recommence work.

THE Cincinnati Tribune of August 3 states that D. H. Baldwin, A. A. Van Buren, Geo. W. Armstrong, Jr., and Clarence Wulsin, directors of the Standard Piano Company, of Cincinnati, have petitioned the Supreme Court for permission to change their name to the Valley Gem Piano Company. Their object in doing this is to prevent any confusion with the Standard piano made in New York city by another concern.

MR. N. STETSON, of Steinway & Sons, left New York the latter part of last week for a brief Western trip. His first stopping place was Detroit, Mich., where he met Mr. William Steinway, who had come on from the healing springs of Mt. Clemens. From Detroit the itinerary of Messrs. Steinway and Stetson includes a visit to Chicago, with possibly a call at Milwaukee. Thence they will journey homeward, it being their intention to reach New York about the first part of next week.

TWO important changes of agencies are reported this week by Messrs. Kranich & Bach, the one at Knoxville, where their instrument goes to McArthur's Music House, and the other at St. Louis, where Messrs. Stork & Light will hereafter represent them. Stork & Light is a new firm, though Mr. Stork is very well known in the piano business throughout the State of Missouri.

Shipments have already been made to both points, and there is every prospect of a strong business in Kranich & Bach pianos throughout the section controlled by these two houses.

THE factory of the Vose & Sons Piano Company at Boston is among the busiest spots in the whole piano trade of the Union. The Voses are going to have pianos ready for the fall trade, for they believe that if there is any piano trade at all there certainly will be Vose trade. There is this peculiarity about it. The Vose piano is a staple article among the great dealers that handle it. It is around the Vose that they usually cluster their line of instruments and their central trade is done with the Vose; that is, it is generally the kernel of their trade.

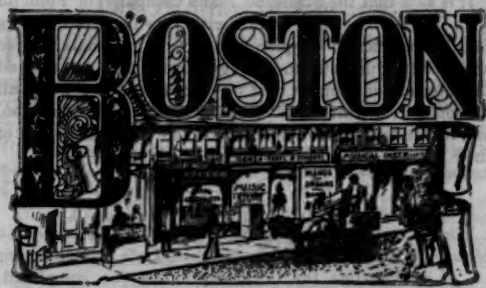
### Which to Buy?

That make of Action which has a sympathetic touch, quick, perfect repeat and carefully constructed to withstand climatic influences, is the make to buy.

You can be supplied with just such Actions by applying to

Roth & Engelhardt,  
St. Johnsville, New York.





BOSTON OFFICE OF THE MUSICAL COURIER,  
17 BEACON STREET, August 9, 1895.

### The Great Deal Completed.

THE most important event of the week—indeed it may be called one of the most important events in the history of the local piano trade—is that the building of a ten story hotel on Boylston, Tremont, Lagrange and Tamworth streets is now fully decided upon. This piece of land contains 15,023 square feet, and it is generally admitted that a better site for a hotel could hardly be found. It is on the corner of two great thoroughfares, opposite the entrance to the subway on the Common at the corner of Boylston and Tremont streets and in the heart of the present piano district of the city.

This block of land has a frontage of 200 feet on Tremont street, as much on Tamworth street, 80 feet on Boylston, and a little more than this on Lagrange street.

The property is now in four separate parcels, the total assessed value of which is \$353,000, of which \$583,000 is upon the land. The larger and most valuable piece is that on the corner of Boylston and Tremont streets, known as the Hotel Boylston, and belonging to the Adams Real Estate Trust. The building is a large, handsome structure, valued by the assessors at \$200,700, and the 7,461 feet of land are assessed for \$328,300.

Next to this building is another good structure, numbered 198 and 200 Tremont street, occupied by the New England Piano Company and owned by James S. Cumston. Of the total valuation of \$147,000, \$95,400 is on the lot of 2,182 square feet. The buildings numbered from 202 to 210 Tremont street are older structures and belong to Adelaide J. Sargent. That on the corner of Lagrange street is assessed for \$83,000, the lot of 2,100 feet calling for \$73,500 of this amount. The other building between the corner and the Cumston property has an assessed value of \$94,000, all but \$7,000 of this being on the lot of 2,880 square feet.

The capital stock of the hotel company is \$4,000,000, of which \$2,700,000 has been subscribed and paid in cash. The amount to be paid for the leases, buildings and land is \$1,600,000, of which M. Steinert & Sons are to receive \$250,000 for their lease, which has nine years to run, the New England Piano Company \$100,000, their lease having eighteen years to run, and Mr. James S. Cumston, who owns the building where the New England Piano Company is located, \$250,000. Mr. Cumston purchased this piece of property about three years ago for \$108,000.

All the property and leases have been secured and the lease for the hotel signed by Mr. J. Read Whipple, who is to have charge of it, he also having the Parker House and Young's.

The question now that becomes of great importance to the entire piano trade is where the two large piano houses that will be affected by this change will decide to locate. There is at present no building unoccupied on Boylston street, between Tremont street and Charles, and as both the Steinerts and the New England Company will require an entire building each, it seems as if there would have to be either a retrograde movement on to Tremont street or that the block between Tremont and Washington streets will have to be utilized. They have until July next in which to vacate the present premises, but a decision may have to be made at once if some of the present buildings are to be altered or enlarged to suit.

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### Poole & Stuart Burned Out.

Shortly before 6 o'clock this morning fire started mysteriously in the middle of the floor on the second story of the building 5 Appleton street, in a room occupied by the Fairbanks Wood Rim Company, two stories below the floor where Poole & Stuart have their piano factory.

By the time the first engines arrived the flames were shooting out of the second and third story windows at a great rate, and a second alarm was sounded.

This brought four more engines to the scene, and after a hot but short fight of twenty minutes the fire was located on the third floor and extinguished in short order.

The building is considerably damaged. The principal loss, however, is to the occupants. The first and fifth floors are occupied by O. J. Faxon, manufacturer of piano hardware.

Messrs. Poole & Stuart, on the fourth floor, had their entire place filled with pianos, finished or in process of construction.

Their estimated stock is about \$8,000. Nearly all is ruined, but an insurance of \$6,000 covers a portion of it.

Poole & Stuart had about 70 pianos in progress of construction, and they are all totally ruined by both fire and water. Their varnish room is the least damaged of anything and they may save a few pieces of wood in a more or less damaged condition, but their stock is practically a total loss.

Fortunately for them, however, they had recently ordered a large number of cases, plates, actions, &c., which although shipped, had not yet arrived, and they expect to find a temporary factory where they can start in immediately to work with this new stock, which will be here in the course of a few days. In spite of this calamity they say that they intend to have pianos ready to ship to their customers, not only to fill orders already in hand, but other orders that may be sent to them. The greatest delay will be in their varnishing room, but their energetic plans seem sufficient to overcome many difficulties, and they will probably solve this problem in some satisfactory way. They are the heaviest losers of any of the occupants of the building. In their misfortune they have the sympathy of the entire piano trade of the city.

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The Estey pianos and organs were used exclusively at the Chautauqua Assembly, South Framingham, July 25 to August 5. The Estey organs were used at the Chautauqua Assembly at Heddick, N. H.

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Owing to the increased demand for their grand pianos, Mason & Hamlin have doubled their output, and they report that their July business was the largest for that month in the history of the establishment.

\*\*\*\*

Mr. J. A. Norris and Mr. J. K. M'Gill, of Mason & Hamlin, are spending their vacations in Boston, and express themselves as highly delighted with the new improved up-rights which are now being produced.

\*\*\*\*

Mr. George B. Kelly and family leave on Monday for a sojourn of two or three weeks in the White Mountains.

\*\*\*\*

Mr. H. S. Wilder, representative of the Virgil Practice Clavier, has gone to Maine for a five weeks' vacation.

\*\*\*\*

Mr. J. N. Merrill and Mr. F. W. Baumer are at Narragansett Pier for a week or ten days.

\*\*\*\*

The Emerson Piano Company has just been classifying and arranging a series of verses and other short spicy articles for use in advertising. Many of them are extremely clever.

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C. C. Harvey & Co. report that so far their August business is the best that they have ever had in that month. Their trade has been principally in Emerson pianos.

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Mr. P. H. Powers has a fish story to tell that he vouches for as being true—that is that he caught three fish on two hooks at one pull of the line. Out of the eleven fish caught by a party of four on Thursday he captured seven.

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Mr. Almon Fairbanks—C. F. Hanson & Sons—goes to Woodstock for his vacation some time next week.

\*\*\*\*

Mr. T. P. Feeney left for New York on a two weeks' holiday this week.

\*\*\*\*

Mr. J. H. Rounds, of Lowell, for several years with the Estey Company, has been engaged by C. F. Hanson & Sons as their outside salesman.

\*\*\*\*

Mr. L. Dinsmore (New England Piano Company), accompanied by his wife, has gone to Naples, Me., for a fortnight.

Mr. C. C. Harvey left town to-day for a trip to New Brunswick.

\*\*\*\*

The Emerson Piano Company extends a cordial invitation to the visiting Knights Templar to make use of their office on Boylston street as headquarters. A stenographer and typewriter will be in constant attendance, and all other office facilities supplied.

\*\*\*\*

Some of the designs for decorating the windows and buildings of the piano district are most elaborate and elegant. A large amount of money has been appropriated for this purpose, and the result will no doubt be very handsome.

The Masonic Building, where the Ivers & Pond Company have their wareroom, will be decorated very elaborately, workmen now being engaged in putting up the wires for electric lights, &c.

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Mr. E. Boden, of New Bedford, Mass., has removed from Purchase street, where he has been for many years, to the Lincoln Building, Union street.

### Dolgeville Notes.

AUGUST 10, 1895.

THE employes of the Brambach Piano Company and their families participated in their first annual picnic at High Falls Park last Saturday afternoon. Music for dancing was furnished by the Citizens Band, and a very pleasant time was had by all.

Mr. J. Breckwoldt, of Alfred Dolge & Son's lumber department, is in New York this week.

Mr. William Stark, of Markneukirchen, Germany, and Mr. C. Bruno, of C. Bruno & Sons, New York, wholesale dealers in musical instruments, are visiting Dolgeville.

Mr. A. Steinbach and Mr. Brainard, of Alfred Dolge & Son, New York, were in town on business this week. Mr. Steinbach left to-day on a Western trip, to include Chicago.

W.

### Sorry We Can't be There.

THE employes of the Keller Brothers and Blight Company, piano manufacturers, of Bridgeport, Conn., will hold their annual clambake on Monday August 19, 1895, in the grove back of the factory on Bruce avenue, East End, and to which a cordial invitation is extended to yourself and family.

The program will consist of running races, &c., after which, at about half past 2 o'clock, the bake will be opened, and those who have attended our former bakes know that nothing is left undone to make it the finest thing of the kind along the New England coast. Parties from a distance will please notify us of their intention to be present and oblige.

CHARLES ROEBACH, JR.,  
Commissary.

Approved—The Keller Brothers and Blight Company, Jos. Keller, president; W. M. Blight, secretary and treasurer.

—Charles Metcalf, of North East, Pa., who was at one time engaged in the music business in that city, died last week.

—William Berryhill, of Clarinda, Ia., has disposed of his music store to C. R. Vance, who has moved the stock to a store in the Baker Building.

—A report comes from Ottawa, Ill., to the effect that the Western Cottage Organ Company will rebuild its factory which was recently destroyed by fire.

—J. C. Luger has bought out the establishment of H. Schlemer & Son, 729 Front street, Fort Madison, Ia. He will conduct the business of selling pianos and organs, as heretofore.

—Messrs. Morrison and Sisson, managers of Cluett & Son's music store in Amsterdam, N. Y., have purchased the branch store in Gloversville, N. Y., and will in future manage both stores. Mr. Sisson will make his home in Gloversville.

—H. R. George, formerly with Harding & Miller, music dealers, of Evansville, Ind., was arrested a few days ago in Little Rock, Ark., charged with embezzling money from the above firm in making collections and not turning the cash over to the firm. He is 34 years old.

—Mr. Emile Klaber, of the Automaton Piano Company, is taking a well needed rest (the first in four years) at Lake Placid, in the Adirondacks. The reorganization of this company is practically in shape, and it is expected to go into effect on his return in the early part of September.

WANTED—Active traveling man for wholesale trade. References. Decker Brothers, Union square, New York.

## Mason & Hamlin

### PIANOS AND ORGANS.

#### PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.  
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.  
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

#### ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.  
THEODORE THOMAS—Much the best; musicians generally so regard them.  
X. SCHARWENKA—No other instrument so enraptures the player

### STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.





CHICAGO OFFICE OF  
THE MUSICAL COURIER, 222 Dearborn street,  
August 10, 1896.

THE new addition to the W. W. Kimball Co.'s factory, which has just been completed and which has already been put in requisition, makes that institution an establishment nearly a solid block of 350x300 feet, the only exception being two broad alleyways running lengthwise for light and air. When the intentions of this progressive company are carried to completion, another front will be added on the west side, similar to the eastern one.

At the present time the available space consists of upward of 11 acres of floor space, all of which is utilized by the 1,200 or more workmen who are employed by the concern in the manufacture of pianos, reed organs, stationary and portable pipe organs, stools, scarfs and parts of pianos not usually made by the piano manufacturers, such as keys and actions. All the keys and actions are now made in their own factory, with the exception of the grand actions, and even these are in contemplation.

With his usual modesty Mr. E. S. Conway says he much prefers an underestimate of their product, which in the way of pianos, at the rate which they are now being turned out, would amount to considerably more than 8,000 per annum.

The choice of the site for this immense plant, which is situated at Twenty-sixth and Rockwell streets, was made by Mr. W. W. Kimball, who, with his usual sagacity, saw years ago the great advantage which the position held for the future in the way of facilities for the handling of coal, lumber, and the shipping of their finished product, all of which advantages are being realized now. As an instance of the economy in the handling of lumber, it can be put on cars from the boat, placed in the dry kilns, and need never be handled again until taken directly from the cars to the machines.

In the machine rooms, of which there are many, there is not less than \$70,000 worth of machinery, some of which is specially designed and made for them, and cannot be found in other factories.

Each department is in charge of an expert in his particular line, and there is a constant rivalry between them to devise ways and means for producing better and quicker, which of course cheapens the production without sacrificing the quality.

The stock room contains material in large quantities, the value of which at the present time would be upward of \$40,000.

The trade must keep its eyes on the Kimball Company, which is seemingly convinced, as anyone must be who stops to consider, that there is no limit to the number of musical instruments that will be required to supply future demands. One must remember that there are in the way of pianos only a small proportion of the families in this country who are supplied with them, that they all or nearly all want one, and that only their lack of money prevents them having one. This probably applies as much or more to pianos than to any other article which may be placed under the general term of luxuries.

There are other factories in this city which are equally entitled to credit as model institutions—the Smith & Barnes, the Conover, the new Story & Clark and the now nearly completed Russell factories; and outside of the city limits, but to all intents and purposes Chicago concerns, there are the Schaefer, the Van Matre & Straube, the House & Davis, the Reed at Dixon, the Steger and Singer, the Schaff Brothers, the Schaaf; and one in particular, the Lyon &

Healy, must not be forgotten, although as yet no pianos are made there. Then, too, there is the magnificent new factory of Geo. P. Bent.

The annual meeting of the Manufacturers Piano Company occurred this week, Friday. There were present Mr. Wm. E. Wheelock, Mr. Lawson, Mr. Curtiss, Mr. Wright, and Mr. Dederick. Nothing but routine business was accomplished.

They must imagine that it pays, or some of the largest houses would not keep on advertising new pianos for \$150. It seems a pity on the eve of an anticipated improvement in business to announce to the public in this way. There is one thing the public should know, and that is that no piano can be sold for \$150 that would not be a disgrace to both seller and buyer.

The Burdett Piano Company, the new concern of Erie, Pa., is reported to be working night and day on the new factory, and expects to be ready to begin work shortly after the 15th instant.

The death of Dr. Geo. F. Root came like a thunderbolt from a clear sky. He left his home in this city a well man, and at the last trade dinner appeared as hearty as any one present and was one of the principal entertainers. He was highly esteemed by every member of the trade, both young and old. The daily papers have devoted columns to the honor of his memory.

At a meeting at the waterrooms of Lyon & Healy on Thursday there were present the following named gentlemen: P. J. Healy, I. N. Camp, E. S. Conway, H. D. Cable, C. C. Curtiss, Geo. P. Bent, G. L. Reimann, Geo. Blumner, W. H. Mosby, Wm. Lewis, John Reardon, H. M. Lay, J. M. Hawxhurst, R. B. Gregory, Jos. Shoninger, J. W. Reed, I. N. Rice, C. F. Summy, V. R. Livingston, C. F. Thompson, Adam Schneider, P. P. Gibbs, C. B. Cady.

Mr. John W. Reed, the president of the Music Trade Association, presided, and it was resolved to close the music stores half a day on Friday, all the houses concurring, and a committee was appointed, consisting of I. N. Camp, P. J. Healy, C. C. Curtiss, P. P. Gibbs, Wm. Lewis and the president, to draft suitable resolutions and present them at the next trade dinner.

Eulogies were uttered by several of the oldest friends of Dr. Root, among them being Mr. P. J. Healy, Mr. E. S. Conway, Mr. John W. Reed and Mr. I. N. Camp.

A biographical story will be found in the music department of this issue.

The Music Publishers' Association, at a meeting held last Thursday, adopted the following memorial resolutions:

WHEREAS, It has pleased Divine Providence to remove from among us the loved face and form of our venerable associate and friend, Dr. George F. Root, the great musician, the kindly man and the patriotic American, who was a tower of strength to our country in its hour of need, and whose stirring verses and music nerved the Union soldier to deeds of heroism, and whose private life and character were the gentlest, kindest and most lovable; a man of whom it can be truly said, "His life was gentle, and the elements so mixed in him that Nature might stand up and say to all the world 'This was a man';" and

WHEREAS, The example of such a life, grand in its noble simplicity, to the youth of our country is of incalculable value in the lesson it teaches; therefore be it

Resolved, That the Music Publishers' Association of the United States deeply deplores his loss and joins with the sorrowing relatives and friends in mourning for one who has left indeed a "Vacant Chair;" and further be it

Resolved, That these resolutions be spread upon the records of this association, and that a copy be sent to the family of our deceased friend. J. F. BOWERS, President, C. B. BAYLY, Secretary.

Music Publishers' Association of the United States.

The new house of Menth & Co., which was recently mentioned in these columns as having opened a store at 24 and 26 Adams street, with a few cheap Eastern and some second-hand pianos, is closed, and as there is no sign which indicates a removal it looks as if retirement from the business was a fact.

It is said that the Strascino Piano Company, of Fond du Lac, Wis., is a small concern with very limited quarters for the production of pianos; that it has material for about 50 instruments, and the gentleman who volunteered the information thought that 50 pianos would be about all it would ever turn out. This is only one man's opinion, and it stands to reason that should the concern dispose of their first lot easily more will follow.

The first meeting of the proposed Salesmen's Association of this city will take place in Kimball Hall on September 15, at which time the organization will be completed, officers elected, and arrangements made for the first banquet.

#### Personals.

Mr. Charles H. MacDonald, of the Pease Piano Company, who has scarcely rested from his labors since the branch store was established in this city, has taken his family and gone for a good long vacation. We did not learn his exact location, but it was in some one of those beautiful Wisconsin resorts of which there are so many.

Mr. E. A. Potter is taking a trip on the lake, and when last heard from was at Charlevoix, Mich.

Mr. L. O. Shibley, who has been with the Century Piano Company, at Minneapolis, Minn., has arranged to take a position with the branch store of the Ford Music Company at that point. At present Mr. Shibley is a visitor to this city. The local manager for Minneapolis, Mr. W. M. Robinson, writes that business in that locality looks decidedly encouraging.

Mr. James Broderick has returned from quite an extended vacation, and will have charge of the Shoninger business here during Mr. Joseph Shoninger's Eastern visit. Mr. Shoninger left on Wednesday.

Mr. J. L. Stewart, of Fort Scott, Kan., was a visitor this week. Mr. Stewart sold his business some time ago and is still out, but may resume again, as his health is now re-established. He says things are looking good in his locality.

Mr. B. B. Crew, of Phillips & Crew, of Atlanta, Ga., is in the city on a wedding tour.

Mr. Wm. O'Shea, who has been on the road for the Manufacturers Piano Company for some time now, traveling through Michigan and Indiana, has just returned to the city, and the company speaks in quite glowing terms of his accomplishments.

Mr. Charles F. Stephens, of Omaha, Neb., who has been taking a long summer vacation at various Eastern points, stopped in the city several days this week on his homeward bound trip. Mr. Stephens says trade is dull in his locality, but, as at other points, everyone is hopeful for the future.

Mr. William E. Heaton and Mr. William O. Black, two of the most towering members of the music trade, were visiting the city this week. Mr. Heaton, who is with C. H. Utley & Co., of Buffalo, is 6½ feet tall, and Mr. Black, who is a member of the concern of Luxton & Black, of the same prosperous city, is 6 feet 8 inches. They are both as solid men in their business as they are large physically. Mr. Heaton having the reputation of being one of the best piano salesmen in the country, and Mr. Black, though comparatively new in the business, has already an enviable reputation and is looked upon as one of the coming men of Buffalo.

Mr. I. N. Rice, of the Schaeffer Piano Company, leaves for the East in about a week. He will attend the Knights Templar conclave while away.

## EUPHONIKA.



### Self-Playing Harmonica.

Can be handled by everybody without previous knowledge on the subject. Piano, forte, etc. Automatic. Easily transportable.

Leipziger Musikwerke  
"Euphonika,"

LEIPZIG,  
Friedrich-Liststrasse 11.

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Self-Playing Piano  
ATTACHMENT

FITTED TO  
ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



### The Æolian in Europe.

THE European trip made by Mr. F. Toledo, of the Æolian Organ and Music Company, of this city, and just ended, was marked by an honor such as is seldom extended to a business house, in that Mr. Toledo obtained an audience with Pope Leo XIII. and played the Æolian to His Holiness. Moreover, the Pope was well pleased with the instrument and expressed a wish to have one erected in the chapel in the Vatican.

All this was recorded in THE MUSICAL COURIER, but the fact that musical instruments have up to this happening been eliminated from the services at the Vatican by the Pope's wish makes the story worth repeating, and incidentally further information gleaned from Mr. Toledo by a reporter of THE MUSICAL COURIER who talked with him shortly after his arrival on Monday.

Mr. Toledo went from London to Rome with letters of introduction to Pope Leo's private secretary, Monsignor Caggiano de Azevedo. The latter listened kindly to Mr. Toledo, and on June 10 he was ushered into the sacred Hall of the Throne and into the presence of the Pope. There were present Monsignor de Azevedo and the Pope's chamberlains.

Seated on the throne Pope Leo talked with Mr. Toledo and the latter explained the principles of the Æolian. Later he played several selections on the instrument, and Mr. Toledo says His Holiness was well pleased with it. He asked that the Æolian be played before him again.

On the following Thursday the Consistory Hall in the Vatican held 300 members of the Pope's following. Low mass was celebrated, and in that sacred exercise, at which none but the Pope's chosen are wont to attend, Mr. Toledo played the Æolian. He says that one of the instruments will be placed in the chapel very shortly as a result of that service.

Mr. Toledo was interested in the Pope and his kindly bearing, and says he was asked many questions about America and other matters that did not refer to the Æolian.

Mr. Toledo went from Rome to Paris and was well received by Salome the composer and organist of Trinity Church, one of whose compositions was played on the Æolian. He was also welcomed by Miss Fannie Edgar Thomas, THE MUSICAL COURIER's Paris representative.

From Paris Mr. Toledo went to London and met Sir Alexander Mackenzie, principal of the Royal Academy of Music, and Dr. Hubert Parry, principal of the Royal College of Music. Mr. Toledo will have Æolians placed in both institutions. He was introduced to Sir George Grove, Dr. Stainforth, the Queen of Spain and many others, to whom the Æolian was explained.

Mr. Toledo expresses himself as confident that his trip will have a far reaching effect on the future of the Æolian.

The Æolian Organ and Music Company has made application to the New Haven (Conn.) Superior Court for power to change its name to that of the Æolian Company. The matter will come up for a hearing during the September term.

At the Twenty-third street house of the company a representative of THE MUSICAL COURIER was informed that the change of name was decided upon with the sole object in view of simplifying the title. Such alteration, however, will in no wise disturb the personnel, nor will it in any way interrupt the present policy of management as maintained by the company.

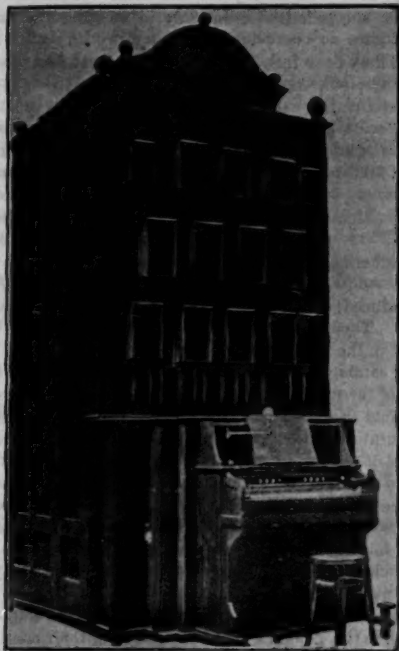
### Color Music.

MR. RIMINGTON'S new invention, which is creating so much interest at present, is constructed on the scientific axiom that "What music is to the ear color is to the eye," both being produced by vibration on the nerves of the ear and the eye respectively. Taking this as his working theory, he further proves the remarkable analogy between the scale of sound and the scale of color by taking a ray of white light (produced in this instance by the electric arc), passing it through a prism and thus breaking it up into its component parts, called the spectrum band.

Now, supposing middle C on the piano to be represented by the red of the spectrum, orange is then found to correspond exactly to D, yellow to E, green to F, blue to G, ultramarine to A and violet to B. Having formed his scale on this principle, the inventor then placed these color notes under the control of a keyboard and subjected them to the

influences of time, rhythm and instantaneous combinations, so that color chords can be produced just as easily as musical chords. As each note is depressed on the keyboard the color is by a delicate and complicated mechanism thrown upon a large white screen, and by this means most novel and beautiful color effects are produced.

The two greatest difficulties in its construction have been to devise an action that would give sufficient flexibility of touch on the keyboard and to obtain minute accuracy of tint in the colors. There are of course an infinite number of intermediate color notes that the piano is incapable of expressing. It is therefore left to the future to develop the new instrument further, and to give us composers skilled



in color harmonies to write special compositions for the color organ.

To some minds it may appear that the fact of taking middle C to be represented by red must be arbitrary, but it is really no more arbitrary than middle C itself, since the pitch of this note differs in different countries to the extent of two tones.

The audience in St. James' Hall London recently was a large and distinguished one, and the varied program of this first public concert in color was most interesting, and elicited enthusiastic applause several times, though it was impossible to permit encores. Miss Agnes Spackman sang Gounod's Ave Maria in a way that was much appreciated, and the delicacy of Mr. de Vere Barrow's execution was shown to great advantage in one of Dvorák's waltzes. Mr. Ernest Pitts and Mr. Gilbert Tozer also did their part well, and the orchestra, under the sympathetic leadership of Mr. Lewis Parker, was equally to be commended.

We reproduce an illustration of the organ itself in its outward appearance. It is a large instrument of the size of a usual church organ. From the openings in front the colors are thrown upon the screen, the room of course being dark.

### History of the Harp.

CHICAGO is the custodian of one of the greatest inventions of the century, and one that is destined to be of permanent importance to art, says the Chicago Times-Herald. All music lovers are delighted that the harp is rapidly resuming the place it held in past centuries, and they will rejoice in the knowledge that there has recently been patented in Chicago a device that will revolutionize the idea of harp music.

This modern instrument fills the mind with dreams and fancies. It sets one thinking of the harp family with its long pedigree, its old-fashioned ancestors, with thin, high voices, which were all in one register. The mind goes back to mediæval times into remote antiquity, to the sculptured devices hewn in crosses, and to the man that first

tried to produce melody by the twanging of a bowstring. With him began the long series of experiments to which has led to every elaboration of strings that has yet been conceived by musician's ear and mechanic's hand.

While the harp is of great antiquity, it is from Northern Europe that the modern harp and its name are derived. The Greeks and Romans preferred it to the lyre. Fortunatus describes it in the seventh century as an instrument of the barbarians: "Romæesque lyra, plaudat tibi barbarus harpa," which is believed to be the first mention of the name, which is clearly Teutonic. Primarily all things artistic seem to have had their birth in Egypt, and it is safe to place the origin of the harp in that country. There are in many of the Egyptian paintings representations of stringed instruments of a bow form, and the earliest delineations of it give no indication that it had not existed long before. This primitive instrument was played horizontally, and was borne on the performer's shoulder. In the frescos of the time of Rameses III. there are varieties which convince one that the bow form instruments and the almost triangular harp of to-day belong to one family. The Egyptian harp had no pillar and it was entirely strung with catgut, which must have placed the pitch low. It was about 6 feet high and had from 10 to 13 strings.

The Assyrians had a harp like that of Egypt; but they placed their sound body uppermost, and in it is found the early use of sound holes. The lower portion of the frame had a bar to which strings were tied, and by means of which the tuning was effected.

The earliest records of the Celtic race, whether Gaelic or Cymric, give the harp a prominent place, the harpists veneration and distinction. The names for the harp are, however, different from the Teutonic. The Irish "clairseach" the Scotch "clarsach" and the Welsh "telyn" show no etymological kinship to the other European names.

It is, however, to Ireland that one turns instinctively for the history and romance of the harp and for harp music. That country may well be called the motherland of the harp and the harper. Those that have not heard the sweet old Irish tunes on that instrument have never fully appreciated its exquisite and expressive tones. With each plaintive strain the memory reverts to the blind minstrels clad in drab-colored homespun, trimmed with silver buttons, traveling from place to place.

The Irish harp, as used by the harpers as late as 1793, was strung with thirty strings, comprising the tones included between the highest pitch of the female voice and the lowest of the male.

The earliest record of the harp being used in Ireland is found carved on a cross in the Church of Ullard, in the County of Kilkenny. From the style of workmanship, as well as from the worn condition of the cross, the date cannot be placed later than 830. The sculpture is said to be rude, the circular rim which binds the arms of the cross together is not pierced in quadrants, and many of the figures originally represented in relief are now wholly abraded. It is difficult to determine whether the number of strings represented is six or seven. Only one hand of the performer is shown, and the harp is held on the knee. Like the Egyptian harp, it has no front arm or pillar. Another quaint representation of the Irish harp exists on a curious piece of native workmanship called the Fiachal Phadruig, which is the reliquary in which the tooth of St. Patrick is said to have been formerly preserved.

The oldest specimen of the beautifully formed Irish harp, with its graceful, curved front pillar and its sweep of neck, is the famous harp in Trinity College, Dublin. It is known as the "Brian Boru." There are various legends about this harp, but its age can only be conjectured from the ornamentation and heraldry which belong to the fourteenth, or, more properly, to the early part of the fifteenth century. It has on it the letters I. H. S., carved in relief in Gothic characters, which were in general use at that period. It is 33 inches high and of exquisite workmanship. The upright pillar is of oak and the sound-board of red sawn. The extremity of the harmonic curve is capped with silver, which is well wrought and chiseled. It also contains a large crystal set in silver. The buttons at the side of the curved bar are of silver. This harp may be taken as the model, at least as to form, on which the Irish harp was constructed down to the seventeenth century. Harps in Ireland were heirlooms, and they were one of the few pieces of furniture that could not be seized for debt.

The Welsh, like the Irish, harp was often a hereditary

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



instrument to be preserved with great care and veneration and used by the bards of the family, who were alike the poet-musicians and historians.

The first drawing of a modern harp is found in German and Anglo-Saxon illuminated manuscripts as far back as the ninth century. Such instruments must have been common throughout Europe, as Fra Angelico and other famous Italian painters portrayed them constantly in their work.

No accidental semitones were possible with this instrument, unless the strings were shortened by the player's fingers. In the seventeenth century a Tyrolean maker adapted hooks that screwed into the neck, which could be turned downward to fix the semitone at pleasure. Pedals were invented in the same century, but the perfecting of the pedal was not accomplished until 1786, by Sebastian Erard. It was Erard who perfected the "fork" mechanism in 1810. He not only improved the pedals, but he modified the structure of the comb that conceals the mechanism and constructed the sound-board on a modern principle. Notwithstanding all these improvements made by the brilliant Frenchman, the harp for domestic use for many years declined. Had it not been for the increasing need for the harp in the orchestra, the exquisite color of its tone having attracted the great masters of instrumentation, we should perhaps have known little more of the harp than of the clavichord.

The most wonderful and radical device in harp building has recently been perfected by Lyon & Healy, of Chicago. By this invention the lower register of the instrument is transformed from the weak portion to its most lovely attribute. Harpists will not need to depend for their brilliant effects upon the middle and upper tones; their lower notes will be heard clearly even amid passages for the full orchestra. This invention has not been perfected in a day; it is the outcome of years of research and experiment. The graceful curves of the instrument have in no way been injured—in fact, its lines and proportions are better balanced.

The object of the invention is to improve the quality and quantity of tone in the lower register of the musical scale of the harp. In this new instrument the width of the sound-board in the lower register of the scale is materially increased without increasing the width of the body. It is done by a mechanical device, which does not detract from the appearance of the instrument or disturb the arrangement of the pedals. The most perfect of these harps, from a decorative standpoint, has a pedestal of fire gilt, a sound-board of spruce and a body of bird's-eye maple. The sound-board is embellished with a graceful inlaid vine. Now that the harp is coming into universal use, its decoration will be as varied as that of the modern piano case, and it is susceptible of being made very beautiful. The pedestals or columns can be constructed on more classical lines, and they can be finished in Vernis Martin in place of the fire gilt. Even that part of the harp that comes in direct contact with the hands can be made durable in the Martin varnish or something similar. The body and sound-board of a harp should be decorated by an artist, not an artisan. This perfect new instrument was used for the first time in the Royal Opera at Berlin on May 28 in Tannhäuser by Wilhelm Posse, the well-known harp virtuoso. It is also used exclusively in the Gewandhaus Orchestra at Leipzig. Thus has the fame of Chicago been enlarged in a novel and wholly unanticipated direction.

—R. Gutschach, A. Krumnow, and C. Windwich have formed a partnership under the firm name of Gutschach & Co., for the manufacture of pianos, at the corner of 167th street and Vanderbilt avenue, this city.

## First International Music Trades' Exhibition.

London, June 13 to 24.

(Continued.)

It is with pleasure we note the wonderful advancement which the prominent house of Robert Cocks & Co. has made in the last few years in the way of bringing the compositions of the rising composers before the musical world. Among those writers who have become so popular are Mr. Lawrence Kellie, Signor Angelo Mascheroni, Signor Emilio Pizzi, Mr. Edwin H. Lemare and Mr. Arthur E. Godfrey, who write solely for this firm. These writers, who have succeeded so admirably in meeting the public taste, require no comments upon their work; suffice it to say that they have furnished during the past few years a large number of songs, &c., which are destined to be popular wherever the English tongue is spoken for many years to come. Besides these writers, Messrs. Cocks have an extensive catalogue, including works from Frances Allitsen, Hamish McCunn, Sir A. C. Mackenzie, &c., in fact nearly every modern composer of note and many of the classics.

Messrs. Cocks have always shown a laudable spirit in bringing forward text books on all subjects, and publish, among others on the voice, Holland's method, and the new book by Anatole Piltan, one of the most scientific works ever produced, and another by George E. Thorp and William Nicholl. Their catalogue is one of the most varied we know of in the trade.

Their catalogue of cottage and grand pianos is an illustration of the munificence of this firm in their literature; it is certainly a most artistic production. Instead of the plain representation of the instruments we usually see, there are pictures of pianos in all kinds of rooms beautifully decorated, so that one can form a better conception of the appearance of the instrument in the drawing room or library. The Winkelmans pianos, for which Messrs. Cocks & Co. are the sole agents, have met with quite an extended sale. The touch and tone of these instruments are heartily indorsed by Liszt, Rubinstein and Wagner, and have won for them an enviable reputation in the United Kingdom, and also in the colonies. The best proof of their continued popularity is the large sale they have had during the past season.

They are also sole agents for Newman Brothers' organs, which are among the most popular American organs in London. Their latest novelty, which will attract the attention of all who wish to purchase, is the new model which greatly resembles a piano, and is played with much greater ease than the ordinary instrument, and by an arrangement of the kneeswells is more at the command of the player.

The Weaver organs, of York, Pa., were represented by several attractive styles.

J. G. Murdoch & Co., Limited, have a good exhibit of organs, including two specimens of the Peloubet church organ, one at 250 guineas, the other at 120 guineas; also some recent styles of the Carpenter organs, in which are embodied several practical improvements.

The Schreiber Piano Company show several pianos, some of them fitted with a resonator, or sound platform, which it is claimed enhances the volume of tone. In the arcade entrance is a piano van in flaming yellow, bearing the inscription S. P. C. It belongs to the Schreiber Piano Company, which, as an advertisement, would be hard to beat.

The enterprising house of E. Ascherberg & Co. made an excellent show of both instruments and music at the ex-

hibition. One of their novelties is a transposing piano, which is one of the most successful we have seen, and which we understand is meeting with a large sale. It will be remembered that Messrs. Ascherberg furnished the 125 guinea grand won by Miss Annie Swinfen as first prize for sopranos. This instrument excited considerable notice from its would-be possessors. Messrs. Ascherberg's electric piano was also worth an inspection, as were also a handsomely decorated short grand piano and four uprights, one of which is profusely embellished with marquetry. It must be said, however, that it is in the way of publications that this house excels, for it is among our foremost and most comprehensive publishers, and has brought before the musical world a great many compositions during the past few years—in fact, their catalogue is one to which the trade has to refer frequently. Their composers include some of the best names, both English and foreign, besides a large number of classical writers.

We also refer to the exhibit of J. G. Murdoch & Co., and call further attention to the Peloubet reed pipe organ manufactured by Lyon & Healy, of Chicago. This instrument embodies all the desirable qualities of the pipe organ, with none of its disadvantages, while costing but a fraction as much. The perfection of voicing and mechanism affords a great variety of tone color, which blends and unites with great power (and without harshness) to sustain a large chorus or congregation of singers. The individual beauty of the tone of each stop is characteristic of this organ, and resembles the stops and registers of pipe organs of the most expensive class. While the reed organ has been constantly improved in many minor points such as action, cabinet work and general efficiency, it is many years since the original invention was made, which brought the instrument to its present usefulness and popularity, and during that time no great invention or improvement has been made which has changed its character and materially added to its resources. A smooth tone, handsome appearance and a fair amount of variety and power have been the main elements contributing to its success. The reed pipe organ is such an advance upon the older methods that it challenges competition and recommends itself at once to the musical public. It is less complicated in all mechanical details than reed organs of the ordinary kind, and any obstruction which might occur may be removed by the employment of no higher order of mechanical skill than can always be found in any community.

As an attraction to the exhibition to draw the public, the management organized a series of vocal and instrumental competitions. These included one each for pianists, organists, violinists and one for each voice, *i. e.*, soprano, contralto, tenor and bass. A 100 guinea instrument was offered in each case as a first prize, and other prizes were a gold, silver and bronze medal, accompanied with a certificate in each case. Madame Patti visited the exhibition and presented to successful aspirants these rewards in the presence of a large crowd. There were also two days devoted to brass band contests.

The attendance at the exhibition was uniformly good from all over Great Britain and the colonies, and the exhibitors expressed themselves as well pleased with the enterprise. The best test of this is found in the fact that nearly all have re-engaged their spaces, and others who were not in this year have already taken space for next.

A perusal of the following report of the close of the Exhibition will be of interest here.

On Monday evening, June 24, those interested in the exhibition gathered in the Welcome Club, where the address from the exhibitors was presented to the management.

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# A Pointer....

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The VOSE PIANO sells while many other makes stand in the warerooms.

## That's So.

**VOSE & SONS PIANO CO.,**  
174 Tremont Street,  
BOSTON.



This was signed by most of the stall holders who could be reached on the last day, and was very complimentary to the management. It spoke of the liberal spirit with which every promise had been carried out, and emphatically stated that they considered the exhibition as a great success. This address was read by Mr. Murdock, of Spencer & Co., who was appointed chairman. Mr. Hirsch spoke of the fact that had been used in trying to please the exhibitors as far as possible in every way, and congratulated them upon their success. Mr. Charles H. Wagener, of Story & Clark, spoke on behalf of the American manufacturers and thought that the exhibition had been instrumental in bringing the American organs before the musical world of Great Britain, and had also impressed their importance upon the dealers in a way that would have been impossible otherwise, and he thought that one result of the exhibition would be to attract more notice to and increase the sale of these instruments in Great Britain.

Mr. Shenstone expressed himself as very sorry that he had not been one of the exhibitors, and added that he would certainly be next year. On behalf of the provincial dealers, Mr. Whitfield expressed his gratification at the opportunity the provincial dealers had had of visiting the exhibition and seeing so many manufactures to advantage in a short space of time, and said that all had been pleased. Mr. H. L. Benjamin, in acknowledging the com-

pliments, said that they had spared neither pains or expense in trying to make the exhibition a success. It was a great pleasure to him to hear this recognition expressed by those who were most interested. He said he would do all in his power to make it an annual affair, and the one next year would probably be a month later and last longer. He was arranging for a committee of management (to be selected from the exhibitors), and all matters concerning the entertainments, the competitions and concerts would be submitted to them, and they would have the general supervision of that part of the exhibition.

Mr. Harold Benjamin also thanked the signers of the address, and Mr. Whitfield moved a vote of thanks to Mr. Smith for his efficient work in aiding the exhibitors, and said that a more substantial token of their esteem would be presented him. Mr. Smith, in reply, wished the exhibitors and the exhibition of 1896 all success. The proceedings closed with a vote of thanks to the exhibitors for the address, moved by Mr. Harold Benjamin. Thus it will be seen that the first International Music Trades' Exhibition has been a success. Most of the stall holders have taken space for next year, and others who held aloof before are joining in.

#### Current News.

Mr. Adolf Schiedmayer, principal of the famous firm of Schiedmayer & Soehne, of Stuttgart, arrived in town on

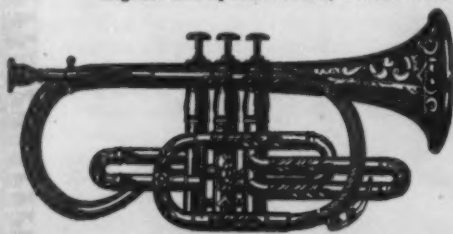
Thursday. He will remain a few days as the guest of his well-known representatives here, Hirsch & Co. Mr. Schiedmayer reports business as satisfactory on the Continent, and as president of the German Association of Piano Manufacturers says that institution is of great value to the trade in Germany.

Mr. Z. Clark Thwing, president and manager of the Grand Rapids Veneer Works, of Grand Rapids, Mich., is now in town. We understand he intends to make arrangements to open a place here, or have an agent, for the purpose of supplying three-ply wood for bellows and other parts of musical instruments which are liable to warp or split. They have a large trade on the other side, and will be welcome here.

Mr. Haake, whose pianos are attracting so much attention at the Royal Agricultural Hall, is in town to visit the exhibition. He always enjoys a visit to England, partly because he is largely interested in the trade here, on account of the extensive sale of his instruments.

It is rumored that Messrs. Story & Clark are not satisfied with the offices at their factory and are negotiating for showrooms in the West End, and we believe that in the course of a month or two they will have rooms in the centre of musical activity, not far from Oxford Circus. This is a move in the right direction, and in keeping with the progress of this firm.

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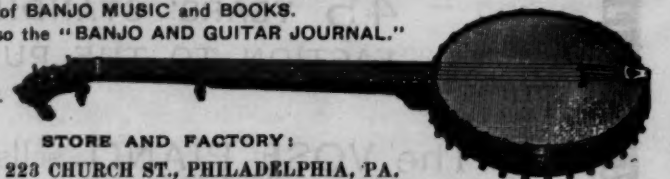
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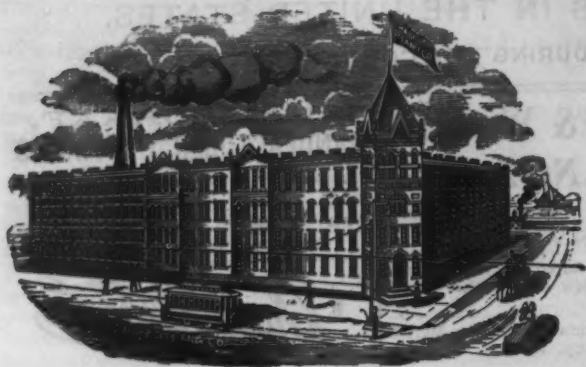
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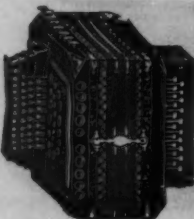
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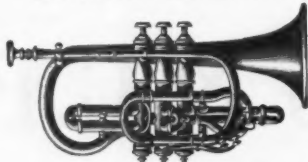
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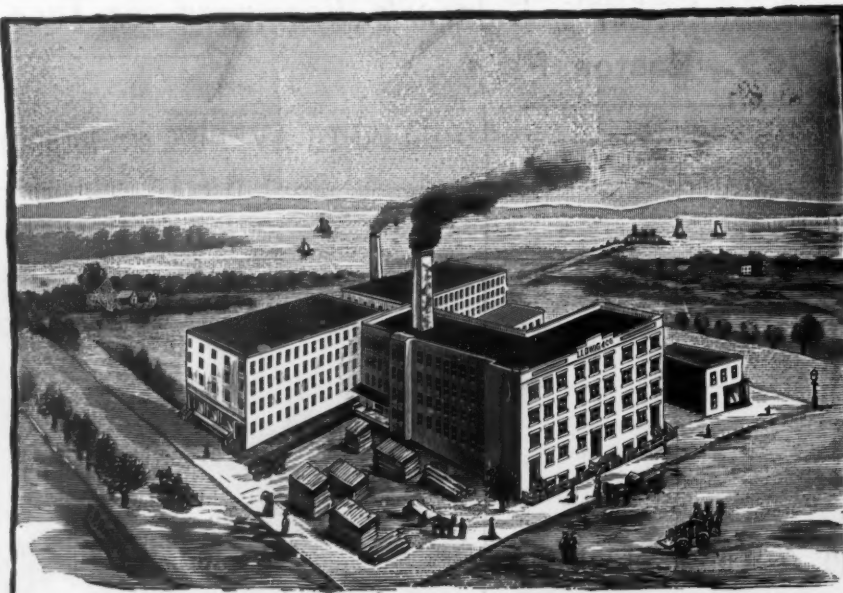
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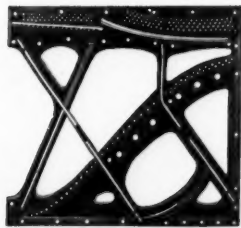
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